he Inland Printer

November 1913

Chicago New York Vol. 52 · No. 2 Price 30c Lend your work the artistic touch;
It can not be weighed or measured,
But coaxes the dollars into your pockets.
Use the new power that printers find
In Doubletone Inks and Ullmanines.
We show you how.

Stop selling presswork and composition,
And begin drawing your rightful royalty
On your ideas and artistic knowledge.
Add to your earning power
By the use of inks that lend quality
And dignity to your product.
We mean
Doubletone Inks and Ullmanines.

ALL THE ULLMANINES AND A MAJORITY OF THE DOUBLETONE INKS CAN, AS A RULE, BE RUN WITHOUT SLIP-SHEETING.



Sigmund Ullman Co.

New York (uptown) New York (downtown) Chicago Philadelphia Cleveland Cincinnati

ne Stationery You'll find it

Better here



For the convenience of the trade we have included everything formerly shown in our special Fine Stationery Catalog in our general Net Price List. This is an important change which, we have reasons to believe, will be welcomed by our friends who hereafter will have but one place to refer to for everything carried by us. Advertising Calendars, Fans and Commencements, the designs of which frequently change, are covered separately as in the past.

There is a profitable field open to every printer in the sale of such lines as are indicated by the headings shown in the above reproduction of the Stationery Section of our Net List. For instance: Every man and woman is a prospective buyer of business or social cards, printed or engraved. How much of this business are you getting now? There may be a dozen or more business and social clubs in your vicinity whose orders for Dance Programs, Folders, etc., you can get if you go after them. Equipped with our samples you'll easily corral many orders that are now going elsewhere.

Give this subject serious thought, keeping in mind that to handle these lines means no investment in equipment, practically no expense whatever, and orders may be solicited during slack times. It's a good business proposition. One season's results will show you the opportunities you have overlooked. Remember, too, we protect you by selling only to the printer. Write today and we will send complete information.

utler Paper Co. CHICAGO. ESTABLISHED 1844

Hexagon Tool Co. Enjoined by **United States Court**

The honorable George C. Holt, Judge of the District Court of the United States for the Southern District of New York, has entered decrees enjoining the Hexagon Tool Company from further infringement of said several letters patent, and pursuant to said decrees injunctions have issued and have been served upon the Hexagon Tool Company, copies of which follow:

In the United States District Court for the Southern District of New York

UNITED STATES OF AMERICA to HEXAGON TOOL COMPANY -

and to your officers, agents, attorneys, employees and servants, and to each and every of them, *Greeting*.

WHEREAS, It hath been represented to the Judges of our District Court of the United States for the Southern District of New York, in chancery sitting, on the part of Miller Saw-Trimmer Company of Michigan, plaintiff in acertain bill of complaint exhibited in our said District Court on the chancery side thereof, before the Judges of said Court, agains. Jou, the said Hexagon Tool Company, to be relieved touching the matters complained of;

And it being ordered that a writ of injunc-tion issue out of said Court upon said bill, enjoining and restraining you, and each of you, as prayed for in said bill;

Therefore, In consideration thereof, and of the particular matters in said bill set forth, we do strictly command you, the said Hexagon Tool Company, your officers, agents, attorneys, employees and servants, and each and every of you, that you do absolutely desist and refrain from directly or indirectly making or causing to be made, delivering, vending or causing to be sold or offered for sale, using or causing to be used, in any manner, any device in infringement of claims 1, 3 and 4 of Letters Patent No. 671,910, granted to Harry G. Miller, April 9, 1901, for improvements in Metal Saws, during the remainder of the term of said Letters Patent.

Hereof fail not, under the penalty of which he law directs.

Witness the Honorable George C. Holt, Judge of the District Court of the United States for the Southern District of New York, at New York in said District, this 11th day of September in the year of our Lord one thousand nine hundred and thirteen, and of the independence of the United States the one hundred and thirty-sighth. eighth.
ALEX. GILCHRIST, JR.,
Clerk.

[SEAL]
District Court of the United States.

A true copy.

ALEX. GILCHRIST, JR.,

Clerk.

UNITED STATES OF AMERICA to HEXAGON TOOL COMPANY -

and to your officers, agents, attorneys, employees and servants, and to each and every of them, *Greeting*.

WHEREAS, It hath been represented to the Judges of our District Court of the United States for the Southern District of New York, in chancery sitting, on the part of Miller Saw-Trimmer Company of Michigan, plaintiff in a certain bill of complaint exhibited in our said District Court on the chancery side thereof, before the Judges of said Court, against you, the said Hexagon Tool Company, to be relieved touching the matters complained of;

And it being ordered that a writ of injunc-tion issue out of said Court upon said bill, enjoining and restraining you, and each of you, as prayed for in said bill;

you, as prayed for in said bill;

THEREFORE, In consideration thereof, and of the particular matters in said bill set forth, we do strictly command you, the said Hexagon Tool Company, your officers, agents, attorneys, employees and servants, and each and every of you, that you do absolutely desist and refrain from directly or indirectly making or causing to be made, delivering, vending or causing to be sold or offered for sale, using or causing to be used, in any manner, any device in infringement of claims 1, 2, 3 and 5 of Letters Patent No. 921,723, granted to The Miller Gauge Saw & Trimmer Company, assignee of Harry G. Miller, May 18, 1909, for improvements in Metal Saws, during the remainder of the term of said Letters Patent.

Hereof fail not, under the penalty of which the law directs.

Witness the Honorable George C. Holt, Judge of the District Court of the United States for the Southern District of New York, at New York in said District, this 11th day of September in the year of our Lord one thousand nine hundred and thirteen, and of the independence of the United States the one hundred and thirty-circhth. States the one management of the eighth.

ALEX. GILCHRIST, JR.,

Clerk.

[SEAL]
District Court of the United States.

A true copy. ALEX. GILCHRIST, JR., Clerk. UNITED STATES OF AMERICA to HEXAGON TOOL COMPANY -

and to your officers, agents, attorneys, employees and servants, and to each and every of them, *Greeting*.

WHEREAS, It hath been represented to the Judges of our District Court of the United States for the Southern District of New York, in chancery sitting, on the part of Miller Saw-Trimmer Company of Michigan, plaintiff in a certain bill of complaint exhibited in our said District Court on the chancery side thereof, before the Judges of said Court, against you, the said Hexagon Tool Company, to be relieved touching the matters complained of;
And it being ordered that a writ of injunction issue out of said Court upon said bill, enjoining and restraining you, and each of you, as prayed for in said bill;

enjoining and restraining you, and each of you, as prayed for in said bill;

THEREFORE, In consideration thereof, and of the particular matters in said bill set forth, we do strictly command you, the said Hexagon Tool Company, your officers, agents, attorneys, employees and servants, and each and every of you, that you do absolutely desist and refrain from directly or indirectly making or causing to be made, delivering, vending or causing to be sold or offered for sale, using or causing to be used, in any manner, any device in infringement of claims 1, 2, 3, 4, 7, 8 and 9 of Letters Patent No. 1,030,598, granted to Miller Saw-Trimmer Company of Michigan, assignee of Harry G. Miller, June 25, 1912, for improvements in Sawing and Trimming Machines with Router and Jig-Saw Attachment, during the remainder of the term of said Letters Patent.

Hereof fail not, under the penalty of which

Hereof fail not, under the penalty of which he law directs.

Witness the Honorable George C. Holt, Judge of the District Court of the United States for the Southern District of New York, at New York in said District, this 11th day of September in the year of our Lord one thousand nine hundred and thirteen, and of the independence of the United States the one hundred and thirty-eighth. eighth.
ALEX. GILCHRIST, JR.,
Clerk.

[SEAL]
District Court of
the United States.

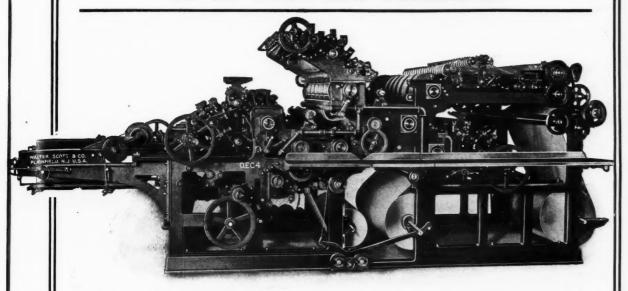
A true copy. ALEX. GILCHRIST, JR., Clerk.

MILLER SAW-TRIMMER COMPANY

POINT BUILDING, PITTSBURGH, PA.

Jones, Addington, Ames & Seibold, Attorneys for Plaintiff.

THE SCOTT All-Size Rotary Press IS A MONEY-MAKER



A NEW YORK PRINTER

evidently has not scanned the advertisements of Walter Scott & Company in the trade papers, as a short time ago he was very much surprised to learn that there was such a machine as a

SCOTT ALL-SIZE ROTARY WEB PRESS

and also surprised to know that there was a machine on the market that cut off any length of sheet and printed same on one or both sides at a speed up to six thousand per hour, delivering the product flat on an automatically lowering delivery table, ready for the paper cutter or folding machine.

YET IT IS A FACT

that in New York City there is a Scott All-Size Rotary Web Press in operation that ran for three years, twenty-four hours a day, the only time it stopped being to change the plates or wash up the machine, and the proprietor of the machine states that it is one of the best money-makers now in his establishment.

IT IS POSSIBLE THAT YOU

are not thoroughly familiar with the Scott All-Size Rotary Web Press, and what it does, and we will briefly state to you that this machine cuts off ninety different lengths of sheets from 20 to 46 inches, and any width of paper can be used on the machine up to 70 inches. The speed of this machine varies according to the class of work, but you can do as good work on this machine as can be printed on any rotary press under the same conditions, as to paper, ink and pressman. It is also built to print an extra color on one or both sides of the sheet, if desired.

WILL IT NOT PAY YOU to investigate the merits of this machine? Install one, seek long runs of presswork, and you will become prosperous. Send for our descriptive catalogue. Send for our salesman; he will be pleased to confer with you.

WHY NOT INSTALL ONE NOW?

WALTER SCOTT & COMPANY

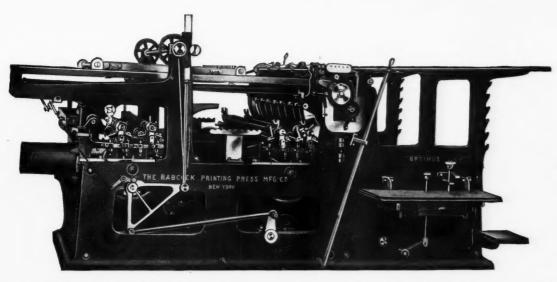
DAVID J. SCOTT, General Manager MAIN OFFICE AND FACTORY

PLAINFIELD, NEW JERSEY

NEW YORK, 1 Madison Avenue

CHICAGO, Monadnock Block





THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Winnipeg BARNHART BROTHERS & SPINDLER, WESTERN AGENTS, 168-172 W. MONROE ST., CHICAGO ST. LOUIS KANSAS CITY OMAHA ST. PAUL SEATTLE DALLAS WASHINGTON, D. C. National Paper & Type Company, 31 Burling Slip. New York, Exporters to South America, with branches in Mexico, Cuba, Peru, Argentina and Chile

The Babcock Optimus The Babcock Optimus

"If printers knew how good the Optimus really is, no other would be sold."

We agree with the man who said that. Our opinion is not without value. Our knowledge of printing presses is greater, our experience broader, our incentive to their full understanding more vital than the average man possesses.

The printer has grown, is growing. The Optimus has grown, is growing. One development follows the other. Naturally, we are keeping ahead. We must not handicap the buyer. We must give him a tool that will permit his highest achievement, and possess possibilities beyond his best. When thought perfect we must try the harder to better it.

In the Optimus we have developed devices that, with its superabundant strength, make it the easiest and handiest for the operator, the most efficient for the master printer, in quickly producing the hardest and finest work that so greatly interests both of them.

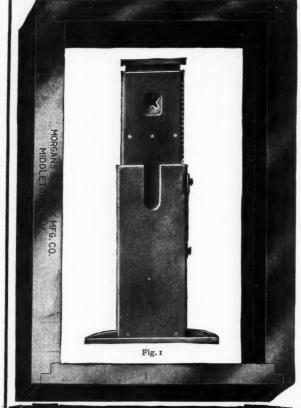
In a way it is a New Optimus. A better

press was never made. Constantly improved, it has needed no fundamental change. No basic faults forced drastic rebuilding on new lines, with change of name to indicate the complete demise of the old. Neither buyers nor ourselves assume the uncertainties of the untried.

But the press has been radically refined and bettered. Every one of the sterling qualities that brought it favor still remains. To the development of these we have turned. To make them more convenient, more readily usable, more quickly and easily responsive, has been our labor. In the New Optimus we have improved devices that already were better than any others, and have a press immeasurably superior in quality, performance, and certainty of results. In it form wear and repair cost still remain the least; convenience and service are made the greatest.

In every printing sense, in every business sense, the Optimus is worth knowing; known it will be preferred.

SET IN AUTHORS ROMAN



All Users Say

that the Morgans & Wilcox Labor-Saving Furniture has increased output and efficiency and reduced expenses by at least 100%, thereby enabling them to get more profits and better products out of their plants.

Shall we hand you some extra money?

Figure 1. The Slauson Patent Cylinder Press Locks (patented) displace furniture and quoins in locking up forms in chases and on the beds of cylinder presses. Made in five sizes, as follows:

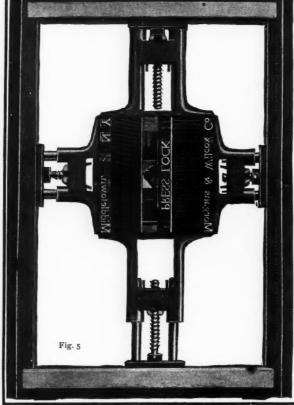
3 inches when shut, opening to 5 inches 5 inches when shut, opening to 8 inches 8 inches when shut, opening to 14 inches 14 inches when shut, opening to 20 inches 22 inches when shut, opening to 36 inches

Figure 2. The patent steel furniture has the highest merit and has given entire satisfaction as an important labor-saving device for printing-offices. It is adapted to all kinds of work, whether book or job, blank or color, where accuracy is required and whenever space is to be filled. Its superior excellence is especially recognized in color and blank work. It is a time-saver. This steel furniture never wears out and this durability makes for economy.

Figure 3. Enlarged Iron Furniture. This is cut with the same accuracy that has made our labor-saving iron furniture so welcome with printers. Our regular furniture in sizes from 30 to 60 ems is much used for gutters in catalogue, book and color work to great advantage in time-saving and accuracy. It has proven of value also in enclosing forms for platen presses and giving square lock-ups and preventing the springing of forms. The larger sizes, now made from 60 to 120 ems long and in widths from 15 to 60 ems, will be found equally valuable for quick and accurate work in filling large openings in and around cylinder forms. Ask for prices.

Figure 4. Labor-saving Iron Furniture, made with large finger holes, making furniture lighter and easier to lift out of forms. This furniture is made in the regular standard labor-saving sizes, accurate to the one-thousandth of an inch, and by reason of its hardness and strength will always remain accurate. It is about forty per cent lighter than the ordinary labor-saving metal furniture, which is a distinct value. It will be found especially valuable in color work, and wherever exact results of close register are required.

Figure 5. Patent Job Locks. A new and useful appliance for saving time and trouble. A combined furniture and quoin which makes quick and sure lock-ups.





MORGANS & WILCOX MANUFACTURING COMPANY, MIDDLETOWN, NEW YORK

It Doesn't Pay the Small Printer

The small printer is not a specializing printer.

He makes money by doing more than one kind of work.

And he should think twice before pinning his faith to a composing machine that casts lines of type (slugs).

The handicaps of this system of composition cannot be overcome by the lure of low price.

Nor will a low price on line casters attract the diligent seeker of efficiency in a typesetting machine.

The small printer not only wants, but he must have versatility—a machine to handle any kind of work quickly, economically, profitably.

He gets all these features in the Monotype, and more—type for the cases 5 point to 36 point, and, added to this, a uniformity of printing excellence in the product that commands the highest price and satisfies customers.

There is nothing to the short haul, narrow range disadvantages of the line caster for the small printer.

He wants type, automatically set in justified lines, ready to use.

He wants type and spacing material for the cases.

He wants composing room service—machine composition and sufficient type (tools) to insure 100 per cent. productive time from every composing room employee.

He wants the one-model Monotype—always the latest model—because it is economical, versatile and efficient.

Lanston Monotype Machine Company

Philadelphia

New York World Building Boston Wentworth Building

Chicago Rand-McNally Building

Toronto, Lumsden Building

Cuba. the West Indies and Mexico, A. T. L. Nussa, Teniente Rey No. 55, Havana.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

First Avenue and Ross Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

ATLANTA
40-42 Peters Street

INDIANAPOLIS

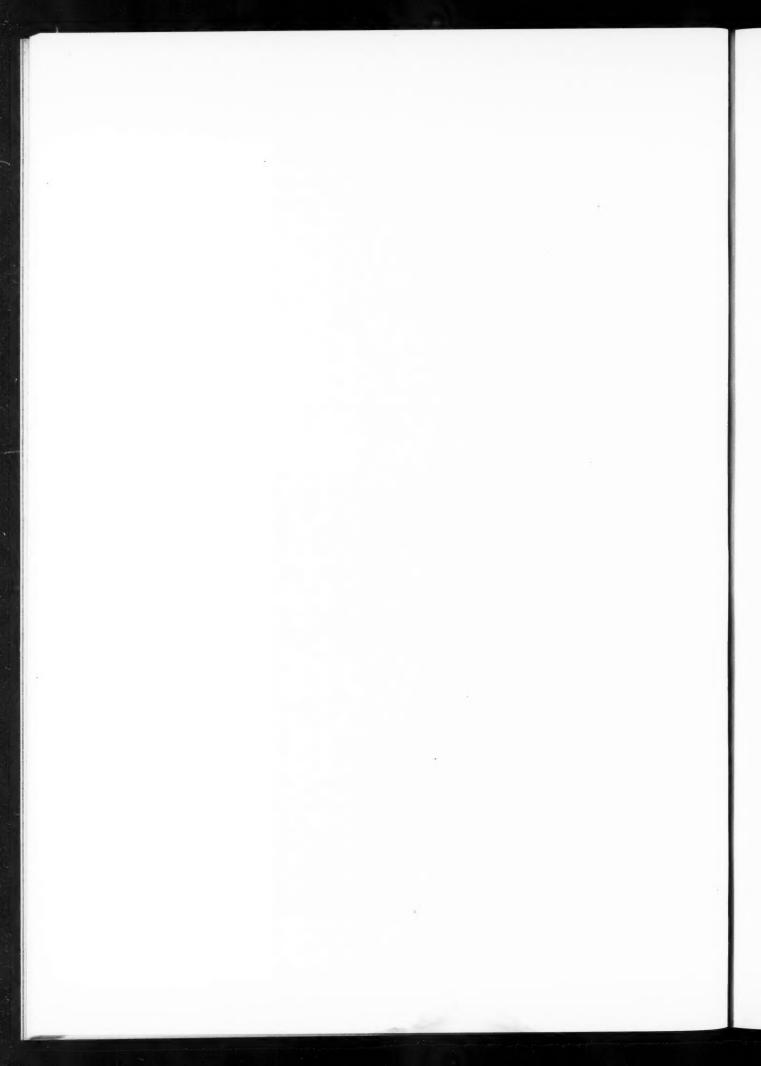
1306-1308 Patterson Avenue

MILWAUKEE

MINNEAPOLIS

DES MOINES

THE AULT & WIBORG (O. INCET UBIQUE)



Fjodeman,

Why Holgman, Registers Perfectly

Last month, among other statements, we said that Hodgman, registered perfectly. Every user of Hodgman, knows that this is so, but for the benefit of those members of the printing trade who are still using inferior machinery, we are right here to "hand you the goods" to back up our statement.



Just take a look at that shaft—one single piece of steel, forged integral. Looks like a locomotive axle, or about the right diameter for a steamship propeller shaft.

The cylinder is driven from one end of that shaft, the bed driven and reversed from the other end. To throw the press out of register you must twist that shaft.

IT SIMPLY CAN'T BE DONE! "NUF SED" Next time—a few words on Impression.

The Huber-Hodgman Printing Press Co.

Represented direct by

H. W. THORNTON, Chicago, Illinois P. LAWRENCE P. M. CO., LTD., London, England DR. OTTO C. STRECKER, Darmstadt, Germany S. COOKE PROPRIETARY, LTD., Melbourne, Australia Metropolitan Life Building

Factory: Taunton, Mass.

NEW YORK

THE HOUSE OF HANSEN

AN INDEPENDENT TYPE FOUNDRY

ESTABLISHED 1872

Hansen Type and Printers Supplies in Stock and For Sale by the following

BOSTON
NSEN TYPE FOLL

THE H. C. HANSEN TYPE FOUNDRY 190-192 Congress Street

NEW YORK
THE H. C. HANSEN TYPE FOUNDRY
535-537 Pearl Street

ST. PAUL

C. I. JOHNSON MANUFACTURING CO.

48-50 East Third Street

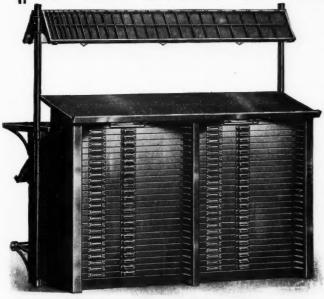
CHICAGO
WM. THOMSON PRINTERS MACH'Y CO.
426 South Dearborn Street

GRAND RAPIDS
GRAND RAPIDS ELECTROTYPE CO.
2-8 Lyon Street

THE BEST IN PRINTING OFFICE EQUIPMENT IS HANSEN'S SUPERIOR QUALITY

MILTON COMPOSING-ROOM FURNITURE

STEEL OR WOOD CONSTRUCTION ALL



The Hamilton policy and aim is efficiency in the composingroom—i. e., by saving footsteps, which means time, and by saving valuable floor space, which means not only less rent for the composing-room to bear, but a shorter distance for workmen to walk.

We do not stop here, for not only do we make many Cabinets that are equipped with all the necessary materials in a minimum space, but we also supply a

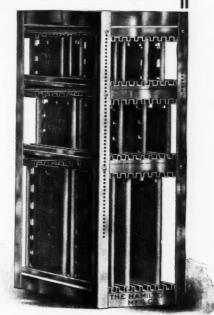
HAMILTON STEEL CABINET NO. 472

For ad,-rooms of magazine houses and newspapers; also catalog printers. Contains 48 deep cases. The overhead bank shown is divided same on both sides. The sloping bank provides for composition and make-up in the usual way, while the flat surface on the opposite side provides a make-up table just the right height from floor for making up large ads., catalog pages, etc., where small cuts and lino, matter predominate. The dump below this surface is also included with the cabinet. Electric lights and foot-rail are extra.

variety of Cabinets, some one of which is just the kind you need for your particular class of worka Cabinet arranged to make the work of the compositor easier to do because it is just fitted for your

peculiar conditions.

The accompanying illustration of our Cabinet No. 472 is for large catalog and magazine printers; also for the ad.-rooms of newspapers. It is only one of many. It may not be the right one for you, but we have one that does fit your needs—one that will give you the greatest possible saving. Tell us your peculiar conditions and requirements; we will make recommendations. We have done this for thousands of printers who say we have saved them from 10 to 20% in labor and from 25 to 50% in floor space. If your composing-room is costing too much per hour and you want to reduce it, let us help you.



THE BULLEN ADJUSTABLE CHASE RACK NO. 466

RACK NO. 466

As arranged for job chases. Capacity, 16 chases each, 8x 12, 10x15, 14x22. One great advantage of this rack is the supporting guides at top and bottom for chases, which prevent damage to the type-faces so often occurring in the use of the ordinary chase rack.

This rack is built entirely of steel. It will accommodate any size of chase from a cylinder chase 51% inches long down to the smallest job chase. It is compact and safe.

THE HAMILTON MANUFACTURING CO.

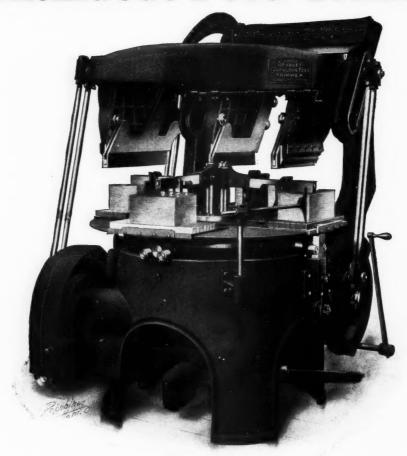
Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

THE SEYBOLD Continuous Feed Trimmer



The Greatest Producer of the Age.—Will trim books 3½ inches x 6 inches to 13½ inches x 18 inches in piles 6 inches high, and has a capacity of 600 piles per hour.

INVESTIGATE

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 70 Duane Street; Chicago, 112-114 W. Harrison St., New Rand-McNally Bldg.

AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.;

Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.

The Barnhart Type Foundry Co., 258 Commerce St., Dallas, Tex.

IN MARCH, nineteen-twelve, Messrs. Lee Crittenden & Edward Hulse, experts in printing and equipment, of New York City, approached us with a request for a list of AUTOPRESS users. They said they were satisfied that the AUTOPRESS was built upon right principles, and that the construction insured its longevity; but they wanted to know the working efficiency of the machine before they could conscientiously recommend it.

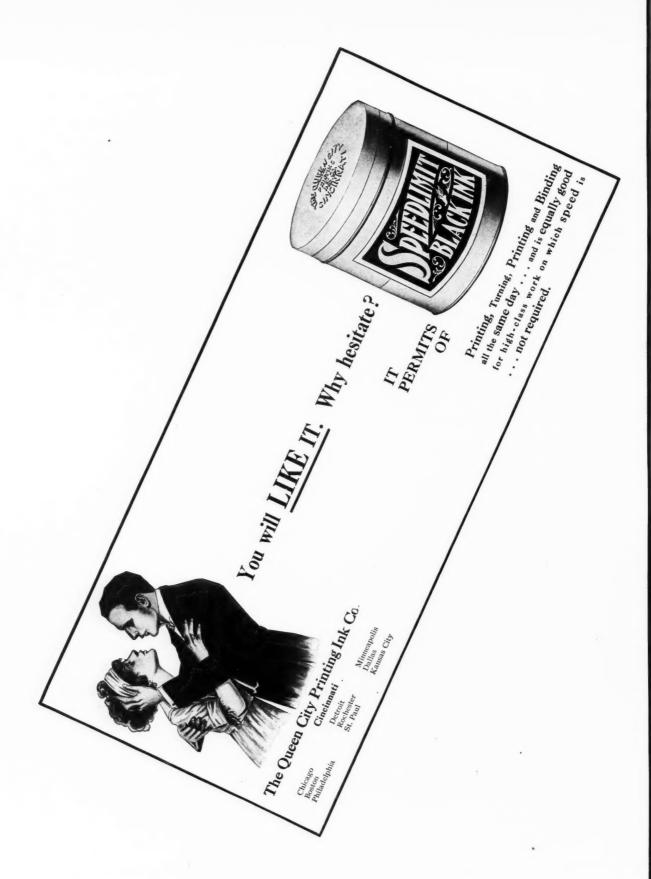
We decided to accede to their wishes, but only upon condition that they submit a copy of the letter to be mailed, and allow us to note the answers in response thereto. Permission to print the contents of the letters received in answer was given us by Messrs. Crittenden & Hulse only after they had granted a like favor to the Mergenthaler Linotype Company.

Time and time again we have reproduced expressions from AUTOPRESS users addressed to ourselves or to prospective purchasers. But the letters from AUTOPRESS users, written in confidence to a scientific investigator, clinch our argument, that while cost systems and shop conditions may differ, those who know the AUTOPRESS aver that it is "The money-maker of the pressroom."

SEND FOR THE PROOF-TO-DAY

Tear this slip out, enclose in envelope with your business card and mail to

THE AUTOPRESS CO., 95 Madison Ave., New York



The First Fifty Intertypes

Were Sold to the Following Newspaper and

Job Printing Offices

- No. 1—Journal of Commerce, New York City.

 No. 2—Carl W. Hill, Tampa, Florida.

 No. 3—Times, Tampa, Florida.

 No. 4—Chronicle, Houston, Texas.

 No. 5—Enterprise, Pauls Valley, Oklahoma.

 No. 6—Herald, Galveston, Texas.

 No. 7—Sentinel, Brownsville, Texas.

 No. 8—Times, Glens Falls, New York.

 No. 9—Times, Clay Center, Kansas.

 No. 10—International Typesetting Machine Co., Chicago Agency (Exhibition Machine).

 No. 11—Chemical Publishing Co., Easton, Pennsylvania.

 No. 12—Planet, Chatham, Ontario, Canada.

 No. 13—Times, New York City.

 No. 14—William Byrd Press, Inc., Richmond, Virginia.

 No. 15—John J. Furlong, Charleston, South Carolina.

 No. 16—Argus Printing Company, Camden, New Jersey.

 No. 17—High Power Printing Co., New York City.

 No. 18—Light, San Benito, Texas.

 No. 19—Typograph Company, Pittsburgh.

 No. 20—Republican, Princeton, Illinois.

 No. 21—Russkoye Slovo, New York City.

 No. 22—Hildebrand-Burnett Co., Roanoke, Virginia.

 No. 23—Quality Composition Co., Philadelphia.

 No. 24—Register-Gazette, Rockford, Illinois.

 No. 25—Telegram, Youngstown, Ohio.

- No. 26 Free Press, Detroit, Michigan.

 No. 27 International Typesetting Machine Co., San Francisco Agency (Exhibition Machine).

 No. 28 Intertype Composition Co., New York City.

 No. 29 Expositor, Brantford, Ontario, Canada.

 No. 30 Planet, Chatham, Ontario, Canada.

 No. 31 Laisve, South Boston, Massachusetts.

 No. 32 Intertype Composition Co., New York City.

 No. 33 Republican, Ravenna, Ohio.

 No. 34 Connell Printing Co., Gulfport, Mississippi.

 No. 35 Newtown Register, Elmhurst, New York.

 No. 36 George W. Hills, Bridgeport, Connecticut.

 No. 37 George W. Hills, Bridgeport, Connecticut.

 No. 38 Express, Buffalo, New York.

 No. 39 Leader-News, Cleveland, Ohio.

 No. 40 Dixie, Jacksonville, Florida.

 No. 41 Leader-News, Cleveland, Ohio.

 No. 42 Palladium, Oswego, New York.

 No. 43 Bulletin, Denison, Iowa.

 No. 44 Philip Moore & Sons, Evansville, Indiana.

 No. 45 Deutsche Zeitung, Charleston, South Carolina.

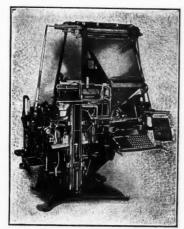
 No. 46 Journal, Detroit, Michigan.

 No. 47 World, New York City.

 No. 48 Staats-Zeitung, New York City.

 No. 49 Banner, Brunswick, Georgia.

 No. 50 Allen, Lane & Scott, Philadelphia.



THE ACME OF HIGH QUALITY

\$2,150

All of These Users of the First Fifty Intertypes Endorse the Machine

All of them—without a single exception—have written us letters expressing entire satisfaction. Their letters have been gathered into a booklet, entitled "The First Fifty INTER-TYPES." Send for this booklet and get some first-hand information about the most efficient composing machine ever built.

250 Intertypes

are now in daily use, and more are being installed as rapidly as our factory can turn them out.

* INTERNATIONAL *

WORLD BUILDING, NEW YORK CITY SAN FRANCISCO: 86 Third Street

NEW ORLEANS: 316 Carondelet Street

AUSTRALASIA: Alex. Cowan & Sons, Ltd.

BUENOS AYRES: Bromberg & Co.

NORWAY and SWEDEN: Aktiebolaget Gumaelius & Komp. FACTORY: FOOT OF MONTAGUE STREET, BROOKLYN. N. Y.

CHICAGO: Rand-McNally Building CANADA: Miller & Richard

175

Use Your Buying Power

ON'T purchase bonds and writings in small lots through your jobber. That places you on the same level with your small, irresponsible competitors. Use your buying power. Get the prices and the service to which you are entitled. Buy in case lots, but buy bonds and writings sold only in case lots. Then you get real value.

You can save money by purchasing bonds and writings on our economical plan. We ship only in case lots of 500 lbs. or more at a time. This saves the jobber's profit and handling expense. Case lots, remember—but any case may be assorted as desired from the numerous grades, sizes, weights, colors and finishes of our entire line. Immediate shipments from large warehouse stocks.

Many of our grades are made on machines which run only the one grade, from one year's end to the other, with crews that don't know any other grade. This assures wonderful uniformity and utmost economy in manufacture.

RITE for our new, complete sample-book and let us put you on the mailing list for our famous house organ, Wroe's Writings. Take advantage of your buying power. Investigate the service and prices to which your buying power entitles you.

W. E. Wroe & Co. Sales Office, 1012 So. Michigan Avenue, CHICAGO

We carry a wide variety of grades in an unusual number of colors, sizes and weights. Prices from 6 to 20 cents. Immediate shipment from warehouse stocks.

CONSTRUCTION



The highest-class printers, lithographers and engravers in the 180 principal cities in the United States and Canada are now buying from us and enthusiastically pushing our nationally advertised brand, Construction Bond, 13 cents a pound. We are seeking other high-class accounts on this grade in cities where it is not represented.



Get the Right Price for Your Printing

MOST printing is sold below cost. When the ultimate consumer buys a hat, a pair of shoes, a suit of clothing, a parlor sofa or a package of breakfast food, he pays a price that covers full manufacturing cost, plus advertising and selling expenses, plus a profit for the manufacturer, plus a profit for the jobber, and plus a profit for the retailer.

"One or one and a half times the cost of manufacture," says *Printers' Ink*, " is the general average for selling staples, while in the drug lines and specialties in all lines, grocery, textile, hardware, etc., the selling cost rises to four, five and six times the cost of manufacture."

"The selling cost of one of our most successful typewriters," says this same publication, "is five times its cost of manufacture."

No Extra Profits in Printing

YET the consumer who has been educated to pay these prices for other commodities, pays none of these extra costs and profits which other products carry when he buys printing.

There is no jobber's profit, no retailer's profit, and comparatively little profit for the printer in the average printing job.

Although the average printer tries to get 10 or 15 per cent above actual expenses, his cost-finding methods are so inaccurate that he generally considers himself fortunate if he has something left over for his salary when Saturday night comes 'round.

Only five or six per cent of the 35,000 printers in this country have won any considerable success or fortune from their business.

Printing Prices Too Low

ISN'T this fact alone sufficient to show that there is something wrong with the printing business?

This advertisement is intended to inform you, Mr. Printer—intended also to put The American Writing Paper Company on record before every buyer of printing—that printing prices are too low.

Are you sure you are getting the right price for your printing?

Your industry is depending on you for its future growth and prosperity to get the fair price to which your work is entitled.

It's your duty to know the costs of your business.

The guesses are causing all the trouble to-day.

Get All These Charges

BECAUSE your work is intricate and burdened with a tremendous amount of detail, it is more difficult for you than for nearly every other class of business man to know what your costs actually are.

But you do not have to speculate any longer; your organizations have compiled careful figures from all the principal cities of this country which show that the average actual cost of composition to the printer is \$1.31 an hour, that the average actual cost of job presswork is 73 cents an hour, and that the average actual cost of cylinder presswork is \$1.83 an hour.

You have got to get these costs and more on every job you deliver to show a profit in your business.

You must get, besides these charges, an advertising and selling cost, plus a reasonable profit, on every job you deliver.

You are entitled to this much out of your business — your industry is entitled to it.

Get the right price for your printing.



Handling paper costs money. Charge for it.



Ink is an important item. Charge for it.



Selling — Printing won't sell itself. Make a selling charge.

As the manufacturers of 34 lines of Trade-Marked Water-Marked "Eagle A" papers, we realize that our prosperity is linked with yours in this new effort which every printer must make to get better prices for his product. Now is the appointed time; get the right price for your printing. Use Bond and Book Papers with the Trade-Mark Water-Mark of "the Eagle and the A."

AMERICAN WRITING PAPER COMPANY HOLYOKE, MASSACHUSETTS

For Your Guidance, Protection and Profit

FOR YOUR GUIDANCE our Bond, Linen and Ledger Papers are Trade-Marked with the Water-Mark of "the Eagle and the A." The "Eagle A" has come to be known as "the Water-Mark of Quality" because all papers bearing it reflect the Experience, Resources and Facilities of a 29-Mill organization.

YOUR PROTECTION in handling "Eagle A" Writing Papers lies in the fact that each paper is distributed for us by a designated Selling Agent — and is never sold by us direct to the Consumer-your customer.

Because of the demand which our Advertising is creating for "Eagle A" Papers their sale permits of a good, legitimate profit for you—the Printer.

These are the



The Leaders of the Market

"EAGLE A" BONDS

AGAWAM **JAPAN** ARCHIVE MAGNA CHARTA BANKERS NORMAN OLD HEMPSTEAD CONSOLS PERSIAN CONTRACT COUPON QUALITY DEBENTURE REVENUE DERBY RIVAL DUNDEE ROMAN FABRIC SECURITY TRUST

GOVERNMENT STANDARD HICKORY UNIVERSAL. INDENTURE And Nine Others

"EAGLE A" LINENS

HORNET THE AMERICAN NATIONAL THE CENTURY PURE LINEN STOCK And Twenty-five Others

"EAGLE A" LEDGERS

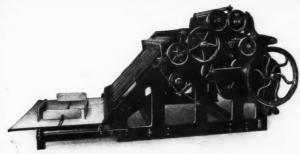
ARCHIVE MERCHANTS LINEN BANKERS MILAN LINEN BANK RECORD **OLYMPIA** BRUNSWICK LINEN PARCHMENT CAPITOL RUSSIAN LINEN COLUMBIAN SERVIA GOVERNMENT RECORD TREASURY LEGAL LINEN And Seven Others

MANUFACTURED BY

AMERICAN WRITING PAPER CO.

HOLYOKE, MASSACHUSETTS

TWENTY-NINE MILLS



PRESS OR SHEET CUTTER? IF IT'S A ROTARY, STRAIGHT, OR ADJUSTABLE—

ORDINARY,
OR SPECIAL—
WE SURELY
HAVE IT!



KIDDER PRESS CO., Main Office and Works, Dover, N. H.

New York Office: 261 Broadway

GIBBS-BROWER CO., Agents

REPRESENTED IN ALL PRINCIPAL COUNTRIES OF THE WORLD.

THE "ANDERSON"

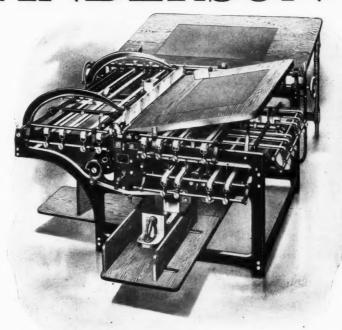
Highest Grade Medium Price line of Folding Machinery built

JOB, NEWSPAPER, AND CIRCULAR

Write for catalogue and prices

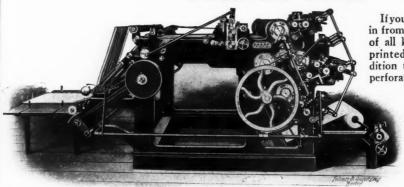
ANDERSON FOLDER CO.

LAFAYETTE, IND.



Meisel Automatic Printing Machinery

Leads the World



This cut illustrates one of our high-speed Three-Color Rotaries

If you manufacture labels, printed in from one to four colors, tickets of all kinds, wrappers and other printed matter requiring, in addition to printing, numbering, perforating both ways, punching,

> slitting, cutting to length, rewinding, collating, counting, removing counted packages, and other operations, automatically produced in one operation, ready for delivery, it will be for your interest to ask us for particulars regarding machines pro-

ducing such wonderful results. Send samples and daily output required with your inquiry so we can select the machine best suited, whether a rotary or automatic bed and platen. We have a large number of both kinds and sizes.

Meisel Press Manufacturing Co., Dorchester Ave. Boston, Mass.

\$ \$ \$ \$ \$ \$ \$ \$ BOOST YOUR PROFITS

BY ADDING CHARACTER TO YOUR WORK

A "MULTIFORM" Outfit

WILL MAKE YOU MORE MONEY THAN ANY OTHER INVESTMENT YOU CAN MAKE

Don't get the idea that your line of work has no advantage to gain by use of the Multiform. There isn't a single line of work but can be made doubly attractive by its use and with greater profit to yourself.

USED IN OVER 300 LEADING PRINT-SHOPS

This fact should cause you to "sit up and take notice" that cut-out work is on the increase all over the country. Customers are demanding it, and will pay big prices for it.

EVERY SHOP SHOULD OWN A COMPLETE OUTFIT INCLUDING THE NEW

MULTIFORM COMPOSING-ROOM SAW

THE TOOL THAT JIG-SAWS, BUZZ-SAWS, DRILLS AND ROUTS, ALL IN ONE COMPLETE MACHINE, AT THE REASONABLE PRICE OF \$100. DOES ALL THE ESSENTIALS OF THE HIGH-PRICE SAW TRIMMERS AND DOES NOT "EAT ITS HEAD OFF" WITH INTEREST ON INVESTMENT WHEN IDLE.

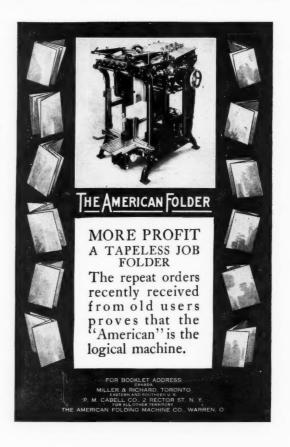
Just The Tool You Have Been Waiting For

YOU WILL BUY ONE EVENTUALLY, WHY NOT NOW?

WRITE TO-DAY FOR OUR LATEST CUT-OUT BOOKLET

"HOW TO BOOST YOUR PROFITS"

J. A. RICHARDS CO., ALBION, MICH.



GOLDING MACHINERY

Most progressive printers are satisfied with the durability, productive and profit-earning ability of Golding Jobbers and Golding Paper Cutters, but as we have discovered some new features that mean decided improvements in these machines, it is simply a free gratis offering of greater durability, economy and efficiency that should be taken by all printers.

GOLDING JOBBER

with Automatic Brayer Fountain, Duplex Distributor, Eccentric Throw-off, Steam Fixtures with Automatic Belt Shifter and Quick Stop Brake or direct electric fixtures with belt friction drive and automatic stop and release,

SOME 1913 IMPROVEMENTS

Noiseless, Adjustable Disk Movement, Positive Locking Chase Clamp, added general strength, improved grippers, increased roller movement to Duplex and Vibrating Rider with automatic release.

GREAT STRENGTH-INK DISTRIBUTION EXTRAORDINARY-SPEED

The 1913 Model Golding Jobber stands head and shoulders above all previous models

GOLDING PAPER CUTTERS

Sizes 26, 30, 34 and 36 inches. Hand Lever, Hand Wheel, Power and Auto Clamp.

We are offering a 1913 model which has already been thoroughly tried out in many print-shops, and its exclusive features make it

Double Shear Knife, Roller Bearing, Adjustable Interlocking Positive Back Gage, Safety Starting Lever, Box Base, Graduated Bed, rigid, accurate, simple, fast, and convenient to operate.

ADDITIONAL PRODUCTS

The Pearl Press, Official Hand Press, Golding Embosser, Pearl Lever Cutter, Card Cutters, Bench Shears, Rule Miterers, Curvers and Cutters, Tableting Press, Benzin Cans, Composing-sticks

Send Out a Line for Catalogs

GOLDING MANUFACTURING COMPANY FRANKLIN, MASS.





THIS cut shows our Style "C" Double-Deck Ruling Machine, which will do the most complicated striking on both sides of the paper at one feeding. There is no other ruling machine manufactured that will do more work or of a better quality. Absolutely guaranteed to do perfect work. We have been making ruling machines for 70 years.

The W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.

Established 1844. MILLER & RICHARD, Sole Canadian Agents.

P.M.		JOB NO 9/2 WORKMAN S NO. MACHINE NO. AMOUNT—TIME
TIME EMPLOYED	COMMENCED	
CHARGEABLE	EXPENSE	AMOUNT
Cutting Stock for Press	General Work	1 -
Cutting Printed Sheets	Errands	
Padding	Waiting 1 X	_1
Punching	Jdle	1
Wrapping		4
Packing		
-		

Record shows that Mahine No. 18 in the Bindery Department was standing idle on Oct. 15, 1908, on account of Job No. 912 for three hours and eight-tenths (3.8).

Calculagraph Records

of *Elapsed Time*—the actual working time—make the only reliable foundation upon which to build up a Cost System.

Without accuracy in your time records the results obtained will not be the true cost of products.

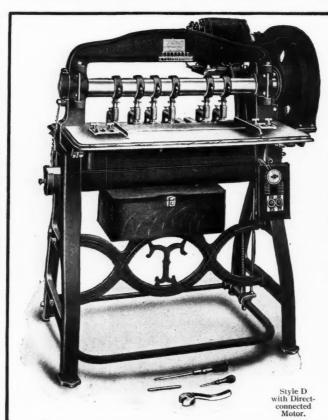
These Calculagraph records are also best for making up pay-rolls.

The Calculagraph makes no clerical errors.

Ask for our booklet, "Accurate Cost Records in Print Shops." It's free.

CALCULAGRAPH COMPANY

1460 Jewelers Building, New York City



Paper Punch Style "D"

The standard of excellence and efficiency for all paper-punching machines.

The unusual strength of construction, combined with the accuracy of workmanship, makes possible the great variety of work, much of it involving new problems, which may be accomplished with Tatum machines.

When you buy the best you save the after troubles.

Ask for complete Catalogue No. 30-A, showing full Tatum line, which includes Paper Punches for office and factory use. Perforators, Paper Drills for excessively thick work, Crimpers and Flexers, and other upto-date equipment.

54 Years of Knowing How

The Sam'l C. Tatum Co.

Main Office and Factory: CINCINNATI

OHIO



New York Office:

Makers of "The Line of True Merit"

Sweep Em Take Out the broom to a lot of those cobwebby old

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re

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7

the broom to a lot of those cobwebby old traditions about envelope making. Get after your trade with some of the new ideas that

Western States Service
is ready to give you—new economies in lay-outs and cuttings
—big advantages in handling
of your paper stock—and last
but not least, our big range
of special dies for cutting odd
shaped flaps. Get in touch
with this specially organized service that is saving money
for dozens of lithographers all
around you. Write today.

We protect the trade.

States Envelope Co.

WATER STREET Milwaukee

ALTERNATING CURRENT

PRINTING-PRESS

MOTORS



1/4 H.-P. Variable Speed Three-Phase Motor for Job-Press Service

The Sprague Electric Two and Three Phase Job-Press Motor is simple, neat, sturdy, compact and light in weight. 2 to 1 speed control is provided. There is no commutator. Every part of the apparatus is so rugged and foolproof that no attention beyond oiling the bearings is required.

S

Send for Pamphlet No. 2454

Sprague Electric Works

Of General Electric Company

Main Office: 527-531 West 34th St., New York, N. Y.
Branch offices in principal cities

A Remarkable Demonstration

BY sheer merit of performance, running on the same floor with other (higher-priced) two-revolutions, the two STONEMETZ PRESSES on exhibition at the Toledo show won the unstinted praise and approval of every visiting printer and pressman.

Starting on Monday and throughout the entire week, these two presses were in operation every minute of the time allowed by the exposition officials for demonstrating purposes. During this long grind they were not only running constantly, but were printing—turning out high-grade half-tone and color work at an average speed of better than two thousand impressions per hour.

Printers prejudiced in favor of other makes, after witnessing this test of Stonemetz efficiency, changed their opinions, and many of them have since given more forcible expression of their approval by placing orders for Stonemetz Presses.

Can you ask for stronger indorsement from men competent to judge—from men who had every opportunity to judge by comparison? If contemplating the purchase of a new press, these facts will certainly lead you to investigate the STONEMETZ—that's all we

you to investigate the STONEMETZ—that's all we ask. Detailed description, samples of work, prices and terms sent promptly on request.

Stonemetz Presses are sold and guaranteed by typefounders and dealers in all principal cities



The Challenge Machinery Company GRAND HAVEN, MICH.

3666

Chicago salesroom: 124 South Fifth Avenue

Suppose You Send Us a Trial Order

The best way to prove the quality of ink is by faithful test and comparison. From the very beginning our method has stood for quality—never sacrificing quality to meet a price.

We want you to test the working qualities of these three famous half-tone black inks:

PIERCE HALF-TONE BLACK, 50c per 1b. EGYPTIAN HALF-TONE BLACK, 65c per 1b. PEERLESS HALF-TONE BLACK, 75c per 1b.

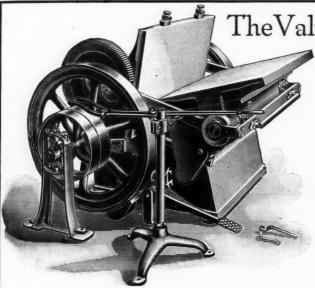
These half-tone inks will solve your problems.

Have you examined our new catalogue just printed with these inks? Write to-day and get wise to the quality ink at the right price.

DUNN INK WORKS

1543-1551 Niagara Street,

Buffalo, N. Y.



From 20 x 30 in. to 30 x 44 in.

The Value of a Press Depends
Upon the Character
of Its Work

and printers, specialty printers and boxmakers know just what The Gally Universal Cutting and Creasing Presses stand for.

When you buy a "Universal" you add to your equipment an asset that will not continually stare at you as an "eye-sore," but an investment that will produce high-class work every day in the year.

The Gally Universal Cutting and Creasing Presses

the best known for satisfactory services.

Our presses embody all of the features recognized as necessary to perfect printing-press

construction, results, etc., and are made with sufficient strength to withstand long and powerful service; therefore, if you are on the market for perfect cutting and creasing on any stock the GALLY will answer the call.

We manufacture many other presses, fully described in an interesting catalogue which will be promptly forwarded upon request

The National Machine Company, Manufacturers, Hartford, Connecticut

Sole Canadian Agents-MILLER & RICHARD, Toronto and Winnipeg

Built in Five Sizes

ACCURACY-DURABILITY-SIMPLICITY

A perfect machine of the very highest grade possible. Steel throughout Every machine tested in a printing-press and guaranteed accurate

Price 5 Wheels **\$5.00** Price 6 Wheels **\$6.00**

FOR SALE BY DEALERS EVERYWHERE

AMERICAN NUMBERING MACHINE CO.

224 and 226 Shepherd Avenue, Brooklyn, New York 119 West Madison Street, Chicago, Iil.

2 Cooper Street, Mauchester, England



The Toledo Web Press Produces a Job of Bronzing as Simply and Quickly as Ordinary Printing

It is entirely AUTO-MATIC; feeds (from the roll), sizes the form, bronzes, rubs in the bronze, burnishes, cleans and wipes, producing a clean, clear job that is dry and ready for use soon as finished.

The Bronzing is done in a DUST-TIGHT case, preventing escape of bronze powder.

CLEANLY, SANITARY, RAPID and INEXPENSIVE to operate.

All the objectionable features of a job of bronzing are eliminated.

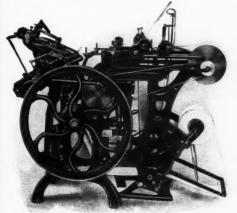
Slitters and Shear are also provided to cut the product to exact size desired, thus delivering it complete, and ready for instant use.

The TOLEDO WEB PRESS Complete. Equipped with all Units.

The operation is absolutely SIMPLE, and is readily understood. Services of an expert are NOT required.

Remarkably EFFICIENT, and comparatively INEXPENSIVE.

This BRONZING OUTFIT, as an ECONOMICAL and PROLIFIC PRODUCER, is WITHOUT an EQUAL.



THE AUTOMATIC ATTACHMENT as it appears attached to a Gordon.

AN AUTOMATIC WEB FEED ATTACHMENT

FOR GORDON PRESSES

Why not equip one of your Gordons with this Attachment? Automatic Feed, with Independent Units to Slit, Cut, Punch, Perforate, Number, Count, Two-Color, Rewind, Etc. A Gordon equipped with our Attachment and such Units as your work requires is instantly transformed into an Automatic, profit-producing machine, efficient and dependable, and at small cost.

INCREASE your INCOME by installing this SIMPLE, ECONOMICAL, PROLIFIC PRODUCER.

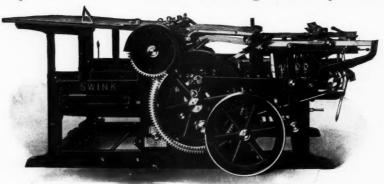
THE TOLEDO WEB PRESS MANUFACTURING CO., Toledo, Ohio, U.S.A.

FOR GOOD COLOR PRINTING

at low operating cost, or for general work at maximum speed; for ease of operation, noiselessness and longer wearing qualities; for distribution, accuracy of register and rigidity the

SWINK TWO-REVOLUTION PRESS

surpasses all the rest. Send for our catalogue and sample sheets.



THE SWINK PRINTING PRESS COMPANY

General Office and Factory: DELPHOS, OHIO

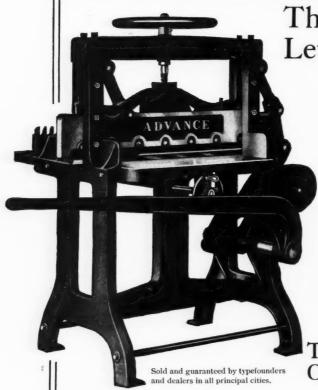
The Closest Approach to Lever Cutter Perfection

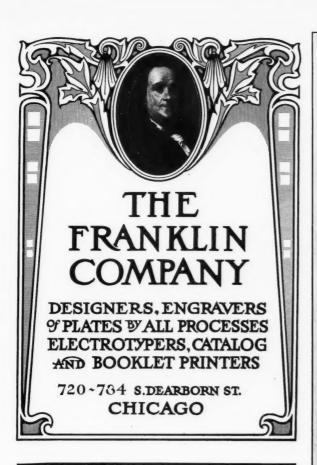
THE wide-spread popularity of the ADVANCE LEVER PAPER CUTTER rests upon the mechanical excellence of the cutter itself and the universal "boosting" of the thousands of pleased owners.

In strength, convenience and provisions made for keeping cutter accurate and true, the ADVANCE easily leads all competitors. In easy cutting qualities the ADVANCE far excels—is simply beyond comparison. It is this labor-saving feature—the most desirable of all in a hand-operated machine—that has made the ADVANCE famous and given it the name, "The Easy Cutter." Send for illustrated catalogue.

The Challenge Machinery Company, Grand Haven, Mich. Chicago Salesroom, 124 So. Fifth Ave.







Peerless Motors Mean All-Day Service

And why? For the reason that each motor is made for a specific purpose; therefore the printer, publisher, engraver or electrotyper can insure against inter-

rupted service by installing a motor known for its uniform, every-hourin-the-day service.



Before you buy any other motor, send us your wants; let us submit estimate and prove our claims. You should have

our illustrated catalogue and know of our plan of selling,

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

Sales Agencies:
Bldg. NEW YORK, 43 West 27th Street CHICAGO, 1536 Monadnock Bidg. And All Principal Cities



T is not a question of just rubbing the edge on your paper cutter knife when you use the

CARBORUNDUM MACHINE KNIFE STONE

This stone cuts the edge oncuts it quick and clean, leaving it smooth and keen, so that the knife will cut stock without feathering.

Then, too, you don't need to even take the blade out of the machine—the stone just fits the hand—the groove protects the fingers.



It's the stone that postpones the need of grindingsaves your knife-saves

your stock—saves your time.

Made in two styles, round or square - from your hardware dealer or direct, \$1.50.

The Carborundum Company



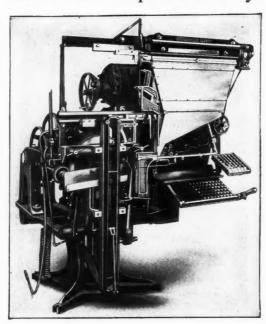
Niagara Falls, N. Y.

THE LINOGRAPH

Now Ready for Delivery PRICE, \$1,800.00

SIMPLICITY AND EFFICIENCY GO TOGETHER

Mr. Publisher: When you invest your hard-earned dollars in a sluggasting machine you want to be sure that it will be possible for you to realize good returns on



your investment. This you can best secure by purchasing a machine so simply constructed that your own men can undertake to operate and care for it without first receiving extensive instruction. The LINO-GRAPH answers these requirements in a most satisfactory way.

You will find that the LINOGRAPH is well made, and by such methods that all parts are fully inter-

changeable, so that repairs can be made without fitting the new parts.

The statement has been made that the LINOGRAPH parts are hand-made, and we wish to correct this erroneous impression, for we have spent a large amount of money and time in perfecting many special tools, jigs and fixtures, which enable us to furnish accurate and interchangeable repair parts.

Your investigation of the LINOGRAPH is earnestly invited, and if you can visit the factory, we shall be glad to show you how the LINO-GRAPH is made in detail.

Write for catalog or any information you desire.

THE LINOGRAPH COMPANY, Davenport, Iowa

THE LINOGRAPH

Now Ready for Delivery

THE IDEAL ONE-MAN MACHINE

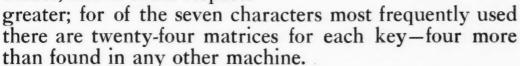
Comparing the LINOGRAPH with other slugcasting machines, you will find:

That it is easier to change magazine on the LINO-GRAPH than on any other slugcasting machine.

That it is the only machine where the distributor is within easy reach of the operator from the front of the machine.

That there are over 1,000 parts less in the LINO-GRAPH than in any other successful slugcasting machine.

That the matrix supply is in every way equal to that of the most expensive machines, and in some respects



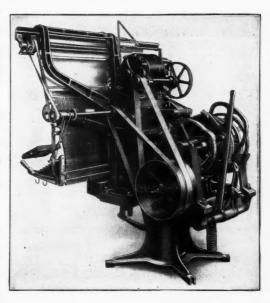
That the composition produced by the LINOGRAPH is as good as can be produced from any slugcasting machine.

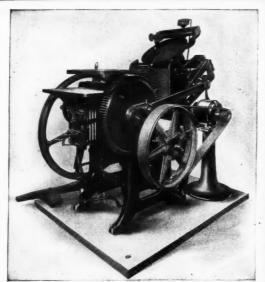
That the speed at which it can be operated is limited only by the ability of the operator, and that a complete change of face and measure can be accomplished as quickly on the LINOGRAPH as on any other machine.

PRICE, \$1,800.00 WHEN SOLD ON EASY TERMS. PRICE, \$1,650.00 IF SOLD FOR CASH.

Write for further information.

THE LINOGRAPH COMPANY, Davenport, Iowa





Small Westinghouse Motor Driving Job Press

Exactly the right

Westinghouse Motor

can be applied to drive each machine used by printers, binders and engravers

The great reliability and high efficiency of these motors enables their user to turn out the maximum amount of work at minimum operating and maintenance expense.

Their design is the result of long and careful study of the operating conditions, so that they are thoroughly satisfactory in service.

Full information on request.

Westinghouse Electric & Mfg. Company

East Pittsburgh, Pa.



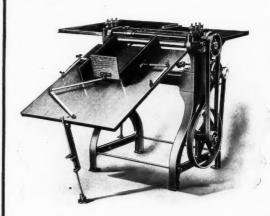
Sales Offices in 45 American Cities



Small Westinghouse Motors Driving Stitchers

If You Are a Careful Buyer

You will never pass this proposition without giving due investigation and considering what the "NATIONAL" means to the modern print-shop.



This Crimper, Scorer, is Produced by Experienced Builders—Men Who Have Studied the Weak Points Detected in Other Machines—Then Improved

A REW FEATURES:

Equipped with two sets of crimping spools, so arranged that the second set creases down the upward crease made by the first set—result, a very smooth crimp, perfectly flexible, without loss of strength.

Spools can be set to crease any width from one crease to $1\frac{1}{2}$ inches.

Specially designed ironing spools will iron out any of the creased portion.

Micrometer adjustment provides for 1000-inch

adjustment, securely locked, assuring perfect tension for different weights of paper.

24-inch machines carried in stock. Other sizes made promptly to order.

Creasing spools made for wide, narrow, basket-weave, or sectional creasing.

Send for samples and prices.

Other products, National Rotary Perforator, National Rotary Type-High Cut Planer, National Automatic Proof Press.

The loose-leaf and paper manufacturers should be *thorough* in their investigation when ready to purchase a Crimper, Scorer.

Agencies in Principal Cities

National Printing Machinery Company., Inc.

Head Office and Factory, Athol, Mass.

"MILLERIZED"—A HIT WITH "COMPS"



Wanted-20,000 Ad and Job Men to get "Millerized" a veritable instruction book on the Miller equipment. Sixty illustrations. Dull finish paper. Embossed deckleedge cover. A post-card brings it. All about -

That's the Miller

EASY TO OPERATE.

EASY TO BUY.

EASY TO PAY FOR.

Order through your dealer Miller Saw-Trimmer Co., POINT BLDG., PITTSBURGH, PA.

Miller Universal Saw-Trimmer



Miller Router and Jig-Saw

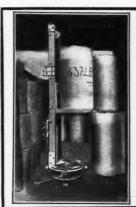
Typesetting Machine Engineers' Journal

23 Duane Street, New York

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WILL do five operations, namely, gather, collate, jog, stitch and cover, at one and the same time, thus saving floor space and labor.

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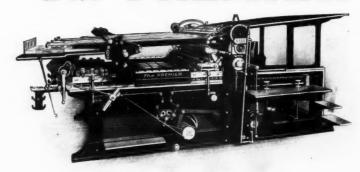




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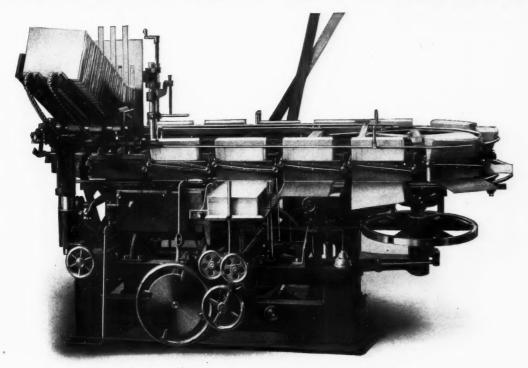
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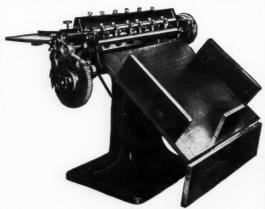
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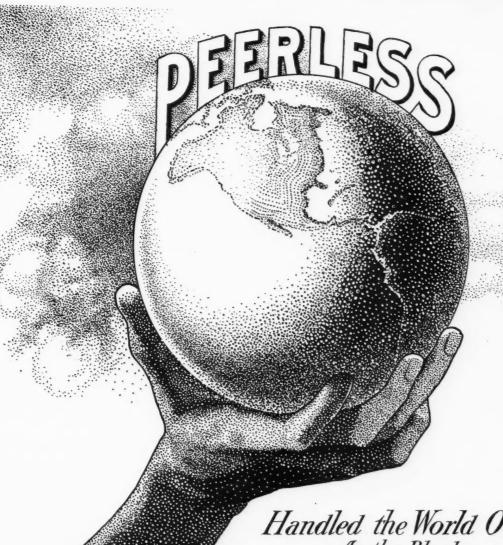
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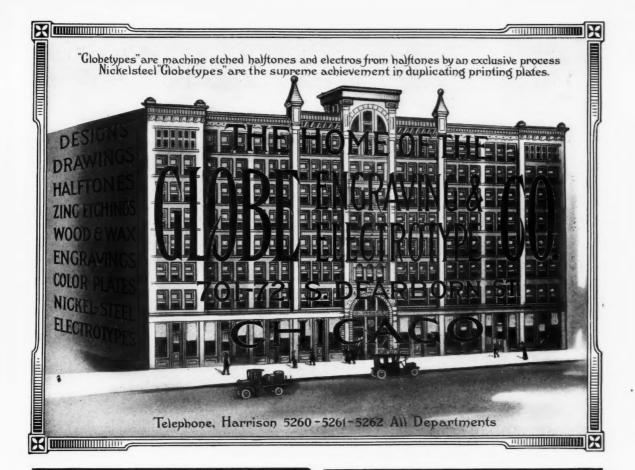
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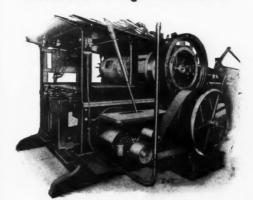
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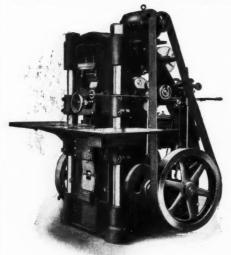
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SECOND PATENT SUIT Linotype vs. Intertype

We desire to announce that we have instituted a second action in the United States District Court for the Southern District of New York against the International Typesetting Machine Company (manufacturers of the Intertype) for infringement of the following United States Letters Patent:

D. S. Kennedy	No. 586,337	J. M. Cooney and	
J. R. Rogers			No. 759,501
J. R. Rogers		R. M. Bedell	No. 787,821
D. A. Hensley -	-	P. T. Dodge	No. 797,412
	No. 661,386	D. S. Kennedy -	
	No. 718,781		No. 824,659
J. W. Champion	No. 719,436	M. W. Morehouse -	
D. A. Poe and		T. S. Homans	
W. H. Scharf			
J. L. Ebaugh	No. 739,591	T. S. Homans	
P. T. Dodge	No. 739,996	R. M. Bedell	No. 848,338
J. K. Van Valkenburg		T. S. Homans	No. 888,402
S. J. Briden	No. 757,648	J. R. Rogers	No. 925,843
W. H. Randall -	No. 758,103	H. Plaut	No. 955,681

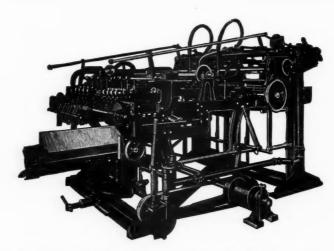
We have recently announced a first action, now pending, brought by us against the International Typesetting Machine Company for infringement of the following United States Letters Patent:

O. Mergenthaler

MERGENTHALER LINOTYPE CO.

TRIBUNE BUILDING, NEW YORK

THE CHAMBERS Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches.

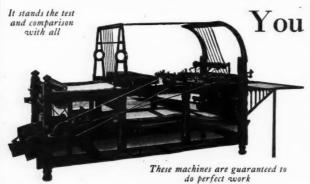
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Chicago Office: 549 West Washington Boulevard

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto.



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First to absolutely refuse to join the Trust							1893
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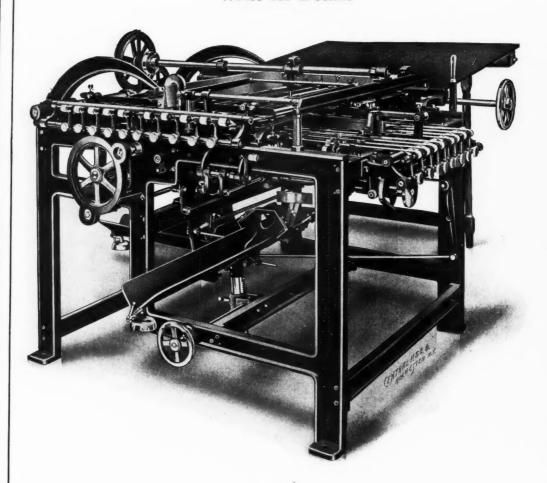




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For Gordon Presses Means Larger Life to the Press, Also
More and Better Work

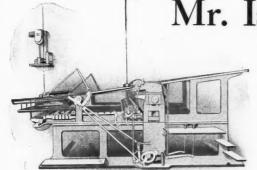


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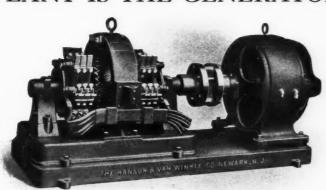
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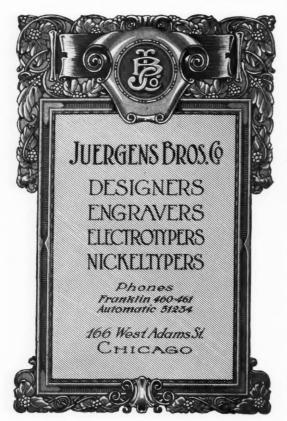
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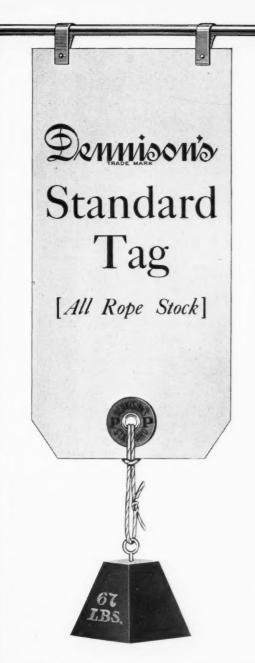
Schick's All Steel **Baling Press**

keeps your establishment clean, requires little space, its operation is simple and powerful, it is substantially built. This machine will pay for itself in a short time out of the higher price received for baled waste. Send for our proposition.

Davenport Manufacturing Co.

Davenport, Iowa

Ask us to send you our Catalogue "C"



This is the quality of tag your customer wants. It practically ensures the delivery of his shipments. Remember, too, that there is more profit for the printer when he sells

DENNISON'S STANDARD TAGS

in place of the cheap wood pulp variety.

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THE TAG MAKERS

Boston New York Philadelphia Chicago St. Louis
London Berlin Buenos Aires

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The great Advertising Course of the I. C. S. is particularly arranged for the printer. First it teaches him the real science of type and layouts—explains how to write copy—how to lay out and write catalogues and booklets—tells how commercial illustrations are made and how advertising is done by big advertising agencies and national advertisers.

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Please send, without	obligation to me,	specimen pages	and	complete
description of your new	and complete Adv	ertising Course.		

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When a busy man says, "I'll keep that and look it over"

it means that you have produced a book that is out of the ordinary—one that is going to "make good" for your customer.

The success of such booklets starts from the stock. That's a vital point. If you have chosen one of the

Warren Standard Book Papers



you are sure of a satisfied customer. Every paper shown in "The Paper Buyer's Guide' is safe to use for the work for which it is recommended. We are doing our level best to keep each of them the best of its type.

The wonderfully beautiful effects Cameo Paper produces make it the paper for high-grade booklet work. On its velvety surface half-tones appear like photographs and all type faces take on new legibility and charm.

Send for "The Paper Buyer's Guide"

You'll refer to it every day, not only for its samples of paper but also for its ideas on typography and color suggestion. This book is free to managers when requested on their letterheads.

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Manufacturers of the best in staple lines of coated and uncoated Book Papers

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Baltimore, Md.		- Smith, Dixon Co.
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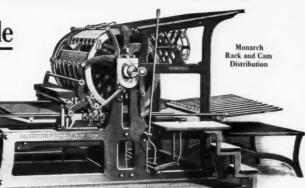
Kansas City, Mo. - Interstate Paper Co.
Los Angeles, Cai. - Blake, Moffiit & Towne
New York City, 32 Bleecker Street, Sole Agent,
Henry Lindenmeyr & Sons
New York City (for export only), National Paper
& Type Co.
Milwaukee, Wis. - Standard Paper Co.
Milwaukee, Wis. - Standard Paper Co.
Philadelphia, Pa. - Magarge & Green Co.
Pittsbirgh, Pa. - The Alling & Cory Co.
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Portland, Ore. Rochester, N. Y. St. Louis, Mo. San Francisco, Cal. Scattle, Wash. Scattle, Wash. Spokane, Wash. Vancouver, B. C. American Type Founders Co. American Type Founders Co. Blake, McFall Co.
The Alling & Cory Co.
Mississippi Valley Paper Co.
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Constant excellence of product is the highest type of competition

THE IDEAL PRESS for the Country Printer The Cottrell Single Revolution Press has proved to be the most profitable to employ on country newspapers. Many of these presses being regularly operated at 1600 impressions and over per hour. Besides the printing of newspapers, it is difficult to place any limit upon the grade of work that the Cottrell Single Revolution Press is capable The Cottrell Drum Cylinder Press which we bought in 1900 has given very eminent satisfaction in every sense of the word. We use it mostly for insign in size from 1924 to Mexik. It does all this work excellently. It is also light-running and requires but little for upkee, It is easy to handle and every

Single Revolution Press is capable of doing. Show printing and poster work are almost exclusively handled on this style of press, and it is better adapted for the printing of street car cards, hangers and other work on heavy stock, blank books, county, state and city records, than even the best two-revolution press.



in every sense of the word. We use it mostly for printing our weekly paper (eight pages) and posters ranging in size from 10x16 to 30x44. It does all this work excellently. It is also light-running and requires but little for upkeep. It's easy to handle and every part easy of access; so we find it an ideal press for the country printer. In short, we cannot say too much for the Cottrell Drum Cylinder Presses. The nan who buys one will not make a mistake or will he regret his action. TOM B. LUSK

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Our Cottrell Monarch Press is perfectly satisfactory. We have used it for a large variety of work for several years and it has stood us well. Our repair bills have been few and of little consequence. It is more than likely we should duplicate our present press if by accident or fire we should have to purches a reasonable of the same pressure o chase a new one. BREWINGTON BROS. CO.

The Cottrell Single Revolution Press

is easily understood and operated, handles the work in the best possible manner and at least cost for labor, materials and power. Write at once for our illustrated booklet.

Keystone Type Foundry | C.B. Cottrell & Sons Co.

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Philadelphia Atlanta

New York Kansas City

Chicago Detroit San Francisco

Works: Westerly, R. I.

25 Madison Square, N., New York 343 S. Dearborn Street, Chicago

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EFFECTIVE BORDERS

ZMUZNUZNAZNAZNAZNAZNAZNAZNAZNODODODODODODODODODOZNAZNAZNAZNAZNAZNAZNODODODODODO 6 Point Nos. 6017 and 6018 60 inches, \$1 50 12 Point Nos. 12017 and 12018 54 inches, \$1 50 Nos. 24017 and 24018 RESERVE SERVE Signal Signal REDEDIEDE 200

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THE POPULARITY of BUCKEYE COVERS is an asset to you as well as to us. You profit by it every time you use BUCKEYE COVER on a Catalogue or Booklet job. The enormous demand enables us to cut our manufacturing costs to the minimum, and we give you the benefit, by putting more real quality into BUCKEYE COVERS than you can buy in any other line at anywhere near the price. BUCKEYE COVERS are "The Standard Cover Papers for Economically Effective Business Literature" because they are recognized as being supreme in value, in variety, and in the wide range of their usefulness.

Ask your dealer to furnish you with samples of the *improved* Double Thick BUCKEYE COVER, and quote you the new reduced prices.

The Buckeye "Proofs"

A comprehensive demonstration of up-todate printing methods and materials from which any printer can glean many businessbuilding and profit-increasing ideas. These proofs" enable you to select the right process as well as the right paper for any kind of a job you may have in mind. Sent free by prepaid express if requested on your business letter-head.



The Buckeye Dummy Covers

A unique feature of our service that has won the approbation of the craft to a greater extent than anything else we have ever done. If you want to be in a position to get up more attractive dummies, with much less trouble and much less expense than is now possible, you should have a set of these dummy covers. We'll send them when you ask for them.

PAPER CO.

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

THERE'S A DEALER NEAR YOU:

Arnoid-Hoberts Co.
Allling & Cory Co.
Martin Paper Co.
er Paper Co.
s White Paper Co. Archer Paper Co.
J. W. Butter Paper Co.
J. W. Butter Paper Co.
The Chatfield & Woods Co.
The Diem & Wing Paper Co.
The Whitaker Paper Co.
The Union Paper & Twine Cr.
The Chartal Ohio Paper Co.
The Chartal Ohio Paper Co.
Sauthwestern Paper Co.
Sauthwestern Paper Co. CHICAGO..... CINCINNATI. CLEVELAND. COLUMBUS...
DALLAS...
DAYTON ...
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OAKLAND....Zellerbach Paper Co.
OKLAHOMA CITY-Western Newspaper Union
OMAHA.....Carpenter Paper Co.

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RICHMOND, VA . Richmond Paper Mfg. Co.
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ST. PAUL ... Wright, Barrett & Stilwell C.
SALT LAKE CITY. Carpenter Paper Co. of Utah
SAN FRANCISCO . Zellerbach Paper Co.
SPOKANE ... American Type Founders C.
SPOKANE ... American Type Founders C.
SPRINGFIELD, MASS. \{ The Paper House of
TOLEDO ... The Wilson-Munroe Co., Lit
WINNIPEG ... John Martin Paper Co.
TORONTO ... The Wilson-Munroe Co., Lit
WINNIPEG ... John Martin Paper Co.

FOREIGN SELLING AGENTS Henry Lindenmeyr & Sons, London, England,



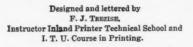
THANK, SGIVING DAY

All nature opens wide its doors and shows its wealth to-day With promise still to yield again another store, and lay Its burdens at our feet to prove that Providence ne'er sleeps But aye provides for all our needs and every promise keeps.

No poverty exists with God, man makes it for his own:

His world besets with sin and shamefor these must he atone.













The Inland Printer

The Leading Trade Journal of the World in the Printing and Allied Industries

TERMS: United States and Canada, \$2,000 a year, in advance. Portigin, \$2.95 a year.

Vol. 52

The Proofrooms of the Greater New York

Newspapers

By C. A. HARMAN

T is estimated that the seven leading daily newspapers of the metropolis print more than two thousand pages of reading matter weekly. Most of this is news; a large part of it is advertising, display and classified; a portion is editorial matter, and not a few columns of this space are made up of pure rot. But all of it is read in the proofrooms of the seven great dailies, and the number of proofreaders engaged in the mental gymnastics necessary to do the work is one hundred and forty-nine.

A perfectly unpright efficiency engineer would tell you just how many words, columns, pages or sticks of matter each reader handles during the week, and with a split-second watch in hand would determine the time lost in readjusting a split infinitive; but such is not an essential feature of this story.

Reading proof on a New York city daily newspaper is different from the art anywhere else on earth. Thanks to the inscrutable wisdom of the scale-makers of Big Six Typographical Union, boy and girl copy-holders are no longer permitted; two readers occupy a desk and each does his trick of duty in reading or holding copy has the worst of it unless he be endowed with a divine sense of second, third, and hind sight.

Owing to the mammoth Sunday editions of the New York papers, some of them one hundred and twenty pages to an issue, the regular force employed is unable to do the work demanded of the proofroom, hence is created work for extras on Thurstaylay, Friday and Saturday nights. These extra nights, added to the subbing given out by the regulars who are compelled by union rules to "lay off" when they have accumulated eight hours overtime, make it possible for a fairly large "sub-list" to make a living in the busy season, but what becomes of the subs. in the dull season w







. THE	THE INLAND PRINTER			
	laying off their regulars no one has ever been able to determine. The apportionment of the one hundred and forty nine readers among the seven largest daily newspapers of New York city is given below. Statistics at to the number of extras employed on Thursday, Fr day and Saturday nights are omitted. **World* — Regular force** Lobster shift** Lobster shift** Readers.** 23			
	Day force 6 31 Herald — Regular force 23 Day force 6 29			
Walter E. Chase, World.	American and Journal — Regular force. 17 Lobster shift 5 Day force 5			
	Sun — Regular force 15 Day force 6 21			
	Times (one force)			
	Tribune (one force)			
	* Brooklyn Daily Eagle (one force) 10 10			
	Total			
V	Among the head-proofreaders, Herbert W. Twiddy, of the New York <i>Herald</i> , is the dean, having had eighteen continuous years of service at the head of the <i>Herald</i> proofroom, and a total of twenty-			
PIERCE P. HURLEY, American.	four years' service as a proofreader on that paper. Mr. Twiddy was born in Brooklyn, and is well known throughout the Sunday-school world. He was for			
	many years the associate superintendent of the Sunday-school of the Bushwick Avenue M. E. Church, Brooklyn, the largest Sunday-school in the Western Hemisphere. Mr. Twiddy is now the assistant superintendent of the Sunday-school of Janes M. E. Church, Brooklyn.			
	The heads of the other proofrooms are: New York World, Walter E. Chase; New York American, Pierce P. Hurley; New York Evening Journal, Edmund V. Armstrong; New York Sun, Harry D. Somerville; New York Times, John F. McCabe;			
JOHN S. McCabe, Times.	* The Brooklyn Daily Eagle force has been reduced three situations in the past few years. This paper has no overtime in the proofroom and puts on no extras during the rush or busy season. From 26 to 30 seven-column pages are printed daily and from 64 to 72 pages Sunday.			
***********************	THE HELDER HE HELDER			

New York Tribune, William N. P. Reed; Brooklyn Daily Eagle, Robert M. Campbell.

There have been so many changes affecting the proofereaders on the New York daily newspapers, that it is claimed by some that proofreading is now a lost art. It is interesting to record the views of William N. P. Reed, the head of the proofroom of the New York Tribune, who comments on the future of the profession and suggests a possible method of recruiting the readers of the next generation. Mr. Reed says:

"There is to be observed a marked change from the conditions of fifteen or twenty years ago. In the eighties and nincties the proofroom force of a morning daily was composed of and recruited from the more intelligent and ambitions among journeymen printers. Apprentices, whether officially recognized as such or not, crammed and studied so as to become competent to 'sub,' and hold situations in the proofroom. The reason? Well, then most readers received from three dollars to five dollars above the prevailing scale of wages and there were, besides, other perquisites that made reading more attractive: vacations with pay, early 'slides' and somewhat shorter hours than were required of the rest of the composing-room force.

"The enactment of the so-called Priority Law by Union referendum, and the few increases in the scale of wages that have been achieved locally, however much the first may have benefited the weak brother who could not stand alone or the second may have put more money into the pay envelopes of other composing-room employees, have proved hardships to the proofreader. The Priority Law tied him down as with cables of steel to the situation he had when it was enacted; and pay increases in most cases did not benefit him at all.

"For the past few years most of the vacancies in New York newspaper proofrooms have had to be filled from the 'floor,' the places often going to men whose advancing years made reading more agreeable to them than the physically more trying work on case or machine. And, since there is little or no n









Proofroom in New Annex of New York Times.



Section of Proofroom, New York Herald.



Section of Proofroom, New York American

develop into acceptable journeymen proofreaders, although they are nearly always wanting in an important requirement for newspaper work - speed - and seldom develop professional class.

"As a rule, your apprentice of the present refuses even to try to learn to become a proofreader. He knows that the work requires a much greater degree of concentration and a superior educational equipment than are demanded or expected of employees in allied departments, and in New York the pay is no more, though in most other cities proofreaders receive slightly above the scale. One young man put it thus: 'I don't want any part of the proofroom in mine. I don't know everything and never shall, and I can't deliver infallibility for thirty-three dollars a week, and I wouldn't do it for that money if I could. Every mistake that anybody connected with the sheet makes - every error all down along the line business office, composing-room and editorial and reportorial departments - is up to the poor reader. He's the goat! And the "dub" "dissin" type or setting up "dummies" gets just as much money.'

"That young man's estimate tells the whole story.

"When the present generation of readers shall have ceased comma-chasing and worrying the compositor, those requiring competent and efficient proofreaders will have to take the customary industrial method of

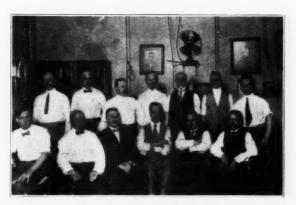
getting them; that is to say, the remumeration will have to be made comparatively more attractive than that received for work less arduous and requiring no assumption of responsibility."

Edward E. Horton, Sr., of the New York Herald proof-room, has been a valiant exponent of a uniform style in the New York city proofrooms. Mr. Horton says: "In the half-decade, 1890-1894, 'style,' an essential element in the character of self-respecting papers, fell before the disease speed-mania. The meticulous proofreader listened nightly to the command: 'Let good enough alone! If it reads, let it go at that!' when but a few days previously, censure was his for, say, improper division of a word. The pi(e)-bald condition of newspapers was attributed to the machines — which is a libel, for as every one knows, excellent results are obtained from that marvelous instrument.

"Upon the death of Style, chaos in proofrooms developed. If punctuation were ever an art, it became a lost art; if an abiding desire to adhere to the rules of syntax were among the honest proofreader's assets, that asset was perforce wiped out — time did not permit' fool markings'; if the proofreader specialized in facts, if he knew, in normal circumstances when not under stress, how properly to spell the names of persons and things living and dead, his memory failed him at the word 'rush'; if he







had a nice perception of clearness of diction and insisted upon correcting errors—in a word, if he worked honestly at his commendable task of correcting flaws in the output of writers and compositors, his name became anathema; he was an 'undesirable,' because his work clogged the wheels of progress!

"It is only fair to set down here that in New York city to-day there are several head-proofreaders who stand valiantly by their guns in the effort to protect the reading public from wretched typographical work. Their task is herculean, their reward small.

"The decadence in the art of proofreading is accentuated further by the 'system' now in vogue in at least one newspaper plant in this city. 'Horsing' is the name applied; but why another name, inelegant but forceful, is not used is no fault of the writer. This remarkable 'system' saves the proofreader's voice, because he does away with the services of a copyholder and 'senses' the matter before him. True, Typographical Union No. 6 thought so ill of this 'system' that it threw safeguards about its proofreaders, holding them not responsible for errors escaping in 'horsed' matter; true it must be that newspaper owners—business men all of them—fearing libel suits, would not tolerate the 'system' were all of its frightful risks made clear to them, and true that but for this criminal 'economy' many proofreaders seeking work could obtain it; yet the cheap and miserable method has fastened itself upon the remnant of decency left, and newspaper proofreading as we knew it a quarter of a century ago is no more.

"Our bid for fame now lies in the convincing manner with which we can eliminate the cipher from the list of numerals and substitute therafor the letter o; how gracefully we can describe a parabola with the left forefinger to denote the presence of capital letters in proof to the copyholder's averted eyes; how vigorously we can rap the desk, imitating Spiritualistic mediums, to signify that caps are present in proofsohect, the while emitting a Vesuvius of words in re

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a word concerning the proofroom of the New York Times, situated in one corner of the composing-room of the new *Times* annex. This room is cool, comfortable and well ventilated. There is an absence of noise that is refreshing, owing to the wisdom of its designers in locating it remote from the machines and from those strong-armed patriots of the make-up who pound the forms so vigorously with mallet and planer. The Lamson carrier service noiselessly delivers proof and copy of ads. and news matter, and picks up and distributes ad. and news proofs to their proper destinations in different parts of the composing-room. The entire equipment is fully up-to-date, including sound-proof reading desks and two fireproof metal cabinets for the storage of proof and copy, so arranged that there is a locked compartment for each day of the month, and storage room for two months at a time.

"On the Street"

No. 2 By WILLIAM ERNEST



IKE most beginners, I suppose, I had an idea that my friends who were in business for themselves would be glad to place orders with me; in fact I relied on them to give me a start. Now I know what a foolish idea this was, for up to date I have received but one order from a friend and that was a competitive job on which my figures happened to be the lowest. Another time I gave an estimate on

some of his work and lost it by a dollar and a half. So much for friendship. He would gladly have given me a dollar and a half had I been in need, but in a business transaction friendship was no consideration.

And thus a fond illusion was dispelled. I keep calling on my friends, of course, but instead of asking for their work I now ask them if I may submit quotations.

Some buyers, I am told, are willing to pay a good price for a better grade of work, but if any one should ask me now whether quality was much of a factor in selling printing, I would say no. It has been my experience so far that price is the first consideration, service next, and quality last. Our firm can truthfully boast of high-class work, yet, in the vernacular, that seems to "cut no ice." Am I wrong, or is this the hasty conclusion of an inexperienced salesman?

After the disheartening friendship calls had been made it was my next duty to cover an allotted territory in a manufacturing district. From the telephone directory our office manager had compiled a list of firms in that district, and I was to call on them, talk with the buyers if I could, find out their names so that we could send our monthly house-organ to them personally, find out what business the firms were engaged in, leave a card in each place and write this information, together with the date of the call on "prospect-follow-up" cards which I carried.

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It is a long walk from the shop to the beginning of that particular route, so I boarded a street car, and on the way prepared and rehearsed a little speech that I intended to recite to each prospect. It ran something like this: "Are you at present in the market for quotations on printing of any kind? If so, I would be very pleased to submit figures on anything you may have. The firm I represent has a reputation for high-class work, and our equipment is such that we can give you the best in quality, service and price." That, I figured, ought to get them interested, and I would then show samples of our work. I took it for granted that the buyers would place their time at my disposal. I saw visions of the future in which they were clamoring for my advice on matters pertaining to their printing — willing to give me their work for my ideas.

So with a determination to teach these men something about printing, and with my little speech learned by heart, I made my first call in a strange place. When I entered the office my courage began to ebb, but I conquered a desire to run out of the place and boldly presented my card to the information clerk. She directed me to the buyer and soon I found myself mumbling my interrogation about being in the market, etc., to the back of his head. He let me finish the question, but before I could get any farther he looked up and gently dismissed me with these words: "No, Mr. Ernest, I am not interested at present. But I will keep your card and let you know when anything turns up." I thanked him and walked out, without getting his name, and with a feeling that somehow my saling plan was not working successfully. Why was I not allowed to say my say, I thought.

The next call was a heart-breaker. I had no trouble in getting to see the buyer, but as luck would have it he wanted figures on ten thousand bills of lading and duplicate sheets. I wanted to take the copy away with me and submit quotations in writing, but that would not of; the copy was not to be given out. Finally I had to confe

cents. The office manager made out the rest of the estimate and I added the cost of the stock, with ten per cent for handling, took the quotations back and got the job. The ticket clerk noticed that the cost of the stock was rather low and immediately called the manager's attention to it. He saw the mistake at once. I I had asked for a price on five thousand envelopes and did not know that the price given was per thousand. So I had to take the order back and apologize — and I lost the job, of course.

By this time the advantage of keeping a record of buyers' names was very apparent, and when covering the territory next given me I was particular about filling out the "prospect-follow-up" cards properly. Not only will the buyers' names make mailed advertising literature more effective, but they are a great help to a salesman when making follow-up calls. One can then step into a place and ask if Mr. So-and-So is in, instead of asking who buys the printing and being told by some disinterested information clerk that "we are not in the market for any printing just now, and besides the buyer is very busy." In my short experience I have only once had cause to regret that I used a buyer's name to get a hearing, and it will probably never happen again. The first time I called at this particular place the buyer was out of town, but I found out what his name was. Several days later I made a second call and asked in rather an intimate manner if Mr. Blank was in, stating who I was, but neglecting to present my card or to tell the name of the firm I represent. It so happened that Mr. Blank had made an appointment with another Mr. Ernest and he immediately called me in, thinking I was the other man. Perhaps you can guess the rest? He was very peeved when he found who I was, and informed me that he was too busy a man to be bothered by salesmen; that he had sense enough to call in a printer if he wanted an estimate; and that it was useless to waste his time, as well as my own, in calling on him. I have not called there since.

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into a hopeless tangle if I stayed any longer. Perhaps an experienced salesman could have intelligently argued against price-cutting, and if so I hope some day to hear this point settled from an authoritative standpoint.

I believe that it is poor policy and a waste of breath to argue with a buyer who states decisively that he is perfectly satisfied with the prices, quality and service on the work he is getting and would not consider quotations from another printer, but there was one time when I broke this rule. Three times I had called on a concern that bought a great deal of printing, and each time was told that there was nothing on hand at present. That sort of a reception was not a bit discouraging, so I made a fourth call, and this time was told that I was wasting my time, as one printer had been doing their work for years and there was no possible chance for me. My reply was such that I was told not to call again: "Mr. Dash, if you had told me this in the first place I would not have wasted any of your time or my own either. If one of your salesmen called on me and I knew I would never buy any of your goods I would tell him so, instead of holding out hopes, and let him devote his time to possible customers." I did not raise myself a bit in my own estimation by making this reply, and perhaps it showed very poor judgment. But all these points I hope to understand in the future, and what better way can one learn than through experience.

Printers of Note—John Day

By WALTER C. BLELOCH

NE of the very eminent English printers who became famous in the profession and who left behind him numerous examples of his proficiency in the art was John Day, born in 1522. The name has also been written Daye and, by a French authority, D'Aije. Those who have previously written of Day do not appear to

be of one mind regarding his early history except to state that his first work appeared about 1546. Just how and where he got his start in printing is evidently open to question. Upon one point they are a unit — John Day was

a master of his trade who introduced a number of very great improvements tending toward the development of the art. Among these improvements were the use of the "Saxon" letter in type form and the beautifying and redesigning of what is now known as "italic." These two type-faces were cut by Day for the works of Bishop Parker (one of his patrons), who was



John Day's mark.

very desirous of having his books printed in type-faces better than the ones used during that period. He is also credited with having made a vast improvement in the Greek letter, and is said to have illustrated his works with numerous

maps and drawings. In 1553 he obtained a license for the exclusive printing of an English catechism, as well as a number of other books written by the Bishop of Wenton and other prominent divines; in 1577 he obtained a license to print the Psalms of David.

John Day, like other early printers, was forced to suspend business for a period during the religious wars and flee to a place of safety. In 1556 he returned to England and resumed business, becoming very prominent in the trade and known for the excellence of his work. Possibly because of the religious wars, his efforts appear to have been centered upon the production of works relating to religion. Among these might be mentioned Tyndale's Bible of 1549 and Matthew's Bible of 1551, both of which are highly regarded by bibliographers. The best-known book issued by him is undoubtedly "Fox's Book of Martyrs," published in 1562, and of which he was called upon to print several editions. This work has been issued in different forms by other and later printers and continues of interest to the present day. All told, he is said to have issued about two hundred and fifty works, many of which were illustrated by the leading artists of the period. His imprint was rather large, the centerpiece showing a sunrise and a male figure awakening a sleeping figure; across the center were the words:

Arise, for it is Day.

That large families had no terrors for him is evidenced by the fact that Day was twice married and the father of twenty-six children. In 1583 he presented to the Stationer's Company the copyrights to a number of his books, to be used for the benefit of the poorer members of the company. One of the sons, Richard, who had been associated with him for a number of years, succeeded to the business upon the death of his father in 1584. On John Day's grave in Suffolk is a rather lengthy epitaph, beginning:

Here lyes the Daye, that darkness could not blind.

And closing with:

THE PERSON FROM THE SHEET HE S

Daye spent in print his wealth, But God with gavne returned his wealth agavne And gave to him, as he gave to the poore.

While Richard Day became quite prominent in the art, he did not succeed in accomplishing anything really remarkable, nor did he make for hmself a reputation that could compare with that of his father. Stephen Daye, the first printer in America (1639), is said by some to have been a grandson of John Day and to have possessed many of his qualifications.

THE OLD PRINTER

I wonder why such fame adheres to printers' work in ages past, and why each guy sets up and cheers and says such work must ever last: Sure, I can print as good as you or any other print of old, though holding print on clay and glue makes any printer's feet turn cold. Give me the stuff them old guys had to do their work and I'll just bet I'll show you work'll make you wise and work the ages won't forget. If I'd the time to sit and brew all kind of dope them old guys did, I tell you there'd be mighty few but would be glad to lift their lid to me and say my wondrous skill adorned the time in which I glowed. And as for Dick, or Steve or Bill, they'd laugh and say, Oh, them be blowed.

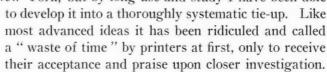
A Systematic Tie-up

By BERTRAM B. UDELL

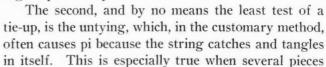


ANY printers do not realize the importance and utility of a good tie-up. Generally speaking, any way that is quick is good enough for most of them. Then, again, most of those who do not realize the importance of it are not acquainted with the right method and their tying is more or less a failure.

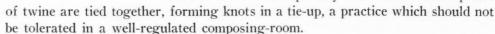
The system which I am about to explain is not altogether original, as the fundamental idea was shown me several years ago by a "traveling" printer who hailed from New York, but by long use and study I have been able



Generally when a job is set up no one knows how many times it may have to be handled, proved or shifted from one stone or letter-board to another, and these things are the first test of a tie-up. Many a job or page is so nearly pied by the time it reaches the lock-up man that he is obliged to put in as much or more time getting it back into shape as he does in locking it up for the press.



IN IN THE WATER OF THE SECOND OF THE WEST WHEN THE SECOND SECOND



Of course the first essential to a good tie-up is good, new twine. Short pieces tied together, as before stated, should never be tolerated. In fact, it is a positive loss to use the same twine more than once, for the time spent in saving and coiling it alone costs more than the new twine, to say nothing of the loss caused in uncoiling and often even untangling it, and then having it break in a worn place

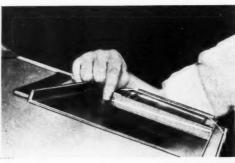
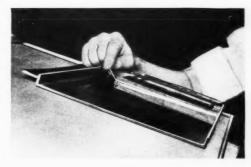


FIG. 2.



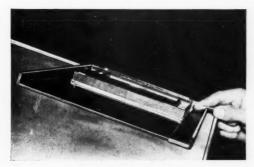
F1G. 3.



during the tie-up. Five cents a day for a ball of twine to each compositor would be cheaper; but in my experience a ball of twine lasts a compositor an average of three days, which means less than two cents a day.

Now for the tie-up proper. Have your ball of twine in a box, preferably fastened to your "frame" at the right side as you face it. Figure 1 shows the Dorsey compositor's working cabinet with a twine box attached in proper position. Start at A (Figure 1), holding the end of the twine in the left hand, and wind from the ball to the right (toward B) with the right hand. The first time around cross the end at A as shown in Figure 2, drawing the twine as tight as possible before taking away the left hand, and leave an end about an inch in length. The second round wind above the first at B and keep above at each corner during the whole process. When you reach A, the second round, hold the end of twine up and cross it again, as in Figure 4. In which position you leave it during the remainder of the operation, woven in a sort of basket weave that makes it impossible to pull out.

At this stage the twine has nearly reached the top of the slugs around the job, and it is here the customary tie-up specially weakens, for, instead of planning some way to continue winding each time against the slugs and type, it is done on top of what has already been wound, crossing and recrossing the twine many times and adding very little real strength to the tie-up. Instead of this old way, we now push the form down and out from the edge of the line gauge, leaving free access to all sides of the form sung against the edge of the line gauge, leaving free access to all sides of the form sung against the edge of the line gauge, leaving free access to all sides of the form sung against the edge of the line gauge, leaving free access to all sides of the form sung against the edge of the line gauge, leaving free access to all sides of the form sung against the edge of the line gauge, leaving free access to all sides of the form sung





TO TO THE COLUMN SOLETION WINDOW WIND

done, and drawing the twine as tight as possible each time around at corners B and D, Figure 1, until you are within a pica or so of the top of the slugs, according to the size and nature of the form.

Fastening the end is another important part of the work, as it needs to hold and at the same time be easily unfastened. The fastening may be done at any one of the four corners, but I have usually used the bottom of the page, opposite the starting point, or the corner marked D in Figure 1. The plan is as follows: Hold the twine tight around the corner in the left hand; with a composingrule in the right hand push the twine under all that has been wound, from the top down; pull through enough to form a loop that you can get hold of and draw up snugly into the corner, drawing the winding end up with it; then reduce the loop to about half an inch in length by pulling the twine up slowly, and cut off, leaving an end sticking up about half an inch long. This the lock-up man can easily find and pull out; at the same time, if properly done, it will hold until it is pulled out. (Figure 6 shows appearance of the completed work.)

The form will untie like a new spool of thread, with never a hitch, and will "stand the racket" of handling. Besides, many forms that would not "lift"

with the old tie-up may be handled safely with the new.

Where reglets or furniture are used at the ends instead of slugs, it is necessary to push the form up on the galley with the line gauge at the very beginning in order to get the twine around it, as the furniture is no higher than the sides of the galley. This can be done without undue danger with the edge of the line gauge. Push the form down on the galley first, then up just the width of the gauge, and then slide the gauge to the bottom of the galley. The tying operation is the same as before, except that a little more care is needed because the form has nothing to hold it together.

In reading this article you may get the impression, as others have from watching the operation, that this method of tie-up consumes lots of time, and it undoubtedly does at first, but with a little practice the knack may be acquired so that a form is tied up as rapidly as by the old method, and the numerous advantages of having pages and forms properly tied up will develop more and more by practice until you will wonder that you hadn't thought of it before. My humble opinion is that a careful tie-up is conducive to careful composition, for which there is a great and growing demand.

LITTLENESSES

Careful in little we step by step advance, Making all thorough and leaving naught to chance, Our work perfecting with a craftsman's pride Through all our ways; thus are we justified.

The Correspondent's First Letter

By F. LEE ALLEN

HERE ain't such a sight of news this week. Things have been running pretty smooth, cept for the robbery down to the post-and got a load of buckshot in him, got the money back, then got shoulder, and got a load of buckshot in him, got the money back, then got the postmaster got.

The been looking all over town for some news to write, there hasn't been a call born for two months here, nor a death, nor a birth, except the postmaster's death, and you might mention he was a highly esteemed fellow citizen.

I came pretty near getting a funny story, you could have run in your joke department, from the clerk down to the hotel; he'd started off telling me about it, it was about his mother-in-law, when a fellow came in and interrupted us, asking for a guest that was stopping there. Just then the fellow the other fellow was looking for, came into the office and the first fellow marches up and claps him on the shoulder, and says:

"Ah, Mr. Rocks, I've served that subpoena at last." The other fellow smiled.

"You could have found me here at any time during the last two weeks," he said.

Then in the general conversation to find out what it was all about, the clerk forgot to tell me the story. But I'll get it next week for you, and he says it's a side-tickler.

I wish you would send me some paper to write on and a half-dozen pencils for I can find the news, and when I do, I will write a whole lot about it.

P. S.—As I came down by the meeting house to post this letter I saw Sam Halloway up on the roof, and it looks like they were going to shingle it. It needs it bad enough.

P. P. S.—Somebody just told me that the young folks of the Dramatic and Social Culture League are going to give a home talent play, "Out in the Streets."

Maybe I'd better hold this letter a couple of days, until some more news shows up.

THE GOAT

I wish that many years ago, when I, a little boy, was stumbling up the steps of life and found but little joy in tumbling down as much as up, some level-headed

THANKSGIVING DINNER

I love to go to Grandma's, but on Thanksgiving Day She comes to our house because her's is too small they say, For Uncle Bill and Uncle Joe and Grandaunt Merridew, With Auntie May and Auntie Jane and Mister Pettigrew. They all come with our cousins and we have the bestest fun Before we're called to dinner just when the turkey's done, Sue brings it in, the turkey, all shiney-like and brown, An' cranberries all rosy red, and when she sets them down She looks around and laughs to Ma, and all us kids agree Our Sue is just the *nicest* girl — an' she's awful good to me, Most times that is, I mean, for she's awful bossy when I go into the kitchen and she runs me out again, Cause I want to see the goodies, the jelly and the quince All molded out in little shapes, and pies and jars of mince, And celery all white and crisp and mashed potatoes, too, Though Grandma she likes hers, she says, with their jackets poppin' through;

An' everybody's happy; my, it seems just like a dream — Say, Sue is got a 'sprise for us - we're goin' to have ice-cream!

CARMEN H. McQUILKIN





A PICTURE-TITLE contest, based on a cartoon by John T. Nolf, is offered to our readers this month. Mr. Nolf is a printer. The cartoon is a creation of his own fancy. What it may mean to the imagination of the average reader will depend very much on that reader's experience and outlook on the struggle for existence, as well as the manner in which he is personally affected as a participant in the struggle. A deliberation on the selection of an appropriate title must necessarily create reflections which of themselves must tend to stimulate new aspirations and resolves for self-betterment. For these reasons and to save the contest editor as much trouble as possible we have placed this contest on the voters' list. The titles will be published and every reader of THE INLAND PRINTER will have a chance to vote which one of the titles submitted comes nearest in his opinion to expressing an idea of the meaning of Mr. Nolf's cartoon.

DISCUSSING the theories of Lombroso, the great criminologist, a writer in the daily press comments that Lombroso was a type of a class of scientists who put their minds on a problem and then detached that problem from all extraneous matter with such scrupulous care that a molehill becomes a mountain simply because there is nothing with which to compare it. In much the same way business men are prone to concentrate their minds upon some particular grievance and magnify it to proportions out of all relation to the interest involved. So long as business exists, for example, price-cutting will exist. It is the trend in general for manufacturers or dealers, under competition, to give as much as they can for a minimum return so as to hold and increase trade. According to the degree they can improve the quality and service they render so far are they removed from the influence of this trend. Mistakes and miscalculations will occur, and work will at times be sold for less than it is worth. But to take such instances as proof that organizations for the purpose of educational work in business affairs, for the purpose of establishing a code or standard of trade usages, and for all other valuable and desirable objects in an industry are failures, is to build a molehill into a mountain—a mountain that will do more to shut out its builder from the sunshine of prosperity than any other self-created obstacles we can conceive.

"THE dummy evil has nothing to do with the physically afflicted, though it has much to do with the morally deficient. Printers make a sample in blank of the work they propose to make for a customer, and this gives a very clear and exact ground upon which the customer may justly build his hopes. To make the representation still more exact and its fulfillment more certain it is a common practice for the printer to obtain the dummy made up by the paper-house. A dummy may cost as high as five or six dollars or more in material and labor, a charge made, or if not made adjustable in the inscrutable and multitudinous ways that the inventive mind of the expert figurer can readily devise. A printer who secured an order recently under this procedure, calmly instructed the paper-dealer to send him a lighter weight paper than that contained in the dummy for the reason that the lighter weight would do just as well as the heavier weight shown in the dummy and the customer would not know the difference.

Medical records show some wonderful instances of life sustained under conditions where nearly all the senses are absent. Hearing, sight, taste and touch were so nearly absent in one poor wretch that he could not be said to have them at all. Yet he found some means to give expression to the living I Am imprisoned in him. Imagine how difficult it must have been to convey to that imprisoned spirit any conception of the meaning of hearing, seeing, or of taste or touch! With some such despair must we regard any attempt to convey the meaning of honor or honesty, much less business sense to the defective trafficker in the deceptions of the dummy.

The Typographical Union on the Cost System.

Peculiar significance attaches to the announcement by the editor of the *Typographical Journal* that as the result of careful consideration he has determined that a series of articles or letters on

the cost system which has been so largely occupying the attention of employers will be of interest and benefit to the members of the Typographical Union, and that he has made arrangements for the publication of such articles in the Typographical Journal, the first of the series to appear in November, Frank J. Ellick, general manager of the Omaha Printing Company, contributing the initial article. The Typographical Union taking hold of both ends of the printing game and bringing these ends together will complete the cycle of efficiency, though some sparks must fly at the points of contact.

The "Big Brother" Idea.

To impart a just view of the possibilities of any career in life is a duty that is almost imperative upon those who have experience to those who are setting out on the way. The apprentice and his training, the printer of the future and his technical equipment, are subjects that are taking a forward place in the discussions of printing-trade problems at the present time. There is a key to all problems, and the key to the apprentice problem in at least one of its most perplexing phases lies in the means of bringing out the best qualities of mind and character of the youth committed to the trade, and cultivating and developing these qualities and characteristics sedulously and persistently. The laxity of the American home discipline, the good-humored cynicism of our business and social life, and the precociousness of our youth, all incline to make our regard for the voice of wisdom, however hallowed by time, experience and good intent, as antiquated and mawkish sentimentality. How perverted human nature may become when left to grow like a neglected weed some distressing examples recently offered in the daily press have shown. They seem remote from the subject-matter for a trade-paper, but these facts are here. We are living as citizens in the conditions which create them, and we are considering the making of apprentices in the printing trade as the means of perpetuating that trade with minds centered in the main to make good workmen of these youths for our own sake.

The attitude we take toward our duty is epitomized in our question, "Where shall we obtain desirable youths for apprentices to the printing trade?" We must ask ourselves, "What have we to offer?" We may teach the principles and the details of the various technical branches, but there is so much more to do, so vastly much that will never reveal itself except as a revelation of character, probity and honor. Within the printing trade there should be some form of organized effort to consider and apply measures for charac-

ter-making in the young men who are under instruction. The suggestion does not imply that we should have a reformatory or even a Sundayschool, but that there are opportunities which should not be neglected to aid our youths in their pleasures and avocations and studies by meeting with them, getting their views of their prospects and aims; giving confidence for confidence out of our own experience. Many of our printers are active workers in various ways in social betterment and moral uplift. The printing trade would be greatly helped if some of these good works could be brought into activity on behalf of the youths who will be printers in a few years. There are many sides and many opportunities to be considered, and perhaps enough has been said at this time to draw out the advice, approval or disapproval of our readers on this phase of the very old apprentice problem.

Patronage, Friendship, and Graft.

How serious in general is the evil of ulterior influences in the purchasing of printing materials and supplies? In other words, are quality and service the determining factors in selecting and purchasing materials? A printer does some service for a friend. He may have had the happy privilege of introducing that friend to the young lady who now shares the joys and sorrows of life with him; or the printer may have placed his friend in touch with a business opportunity which has made his financial future. The tendency is, therefore, that any printing that friend can control or influence will go to the beneficent printer. If there is any fault to be found with the printing it will be laid at the door of some one or some thing, but not to the printer. We reverse the picture, and let the printer be the recipient of the initial favors and the dealer or manufacturer, inkmaker or papermaker, be the good and helpful one. The printer's patronage will go to him exclusively. Travelers and salesmen will know that there is no chance for them in this printer's plant. The field is fully occupied, and occupied so completely that the disgruntled hustlers are prone to assert with an air of finality that the favored dealer or manufacturer is financially interested in the printing business of his appreciative friend. Thus patronage grows on friendship.

A printer meets a salesman under circumstances which permit the salesman to use his talents as a friend-maker for his house. The courtesies the salesman is able to extend are surrounded with such a bright little halo of personal good will that the printer is in doubt which he appreciates most, the courtesies he has received or

the manner in which they have been extended. He does know that he had a very lively feeling of friendship for the genial salesman, and his orders to the house represented by the salesman testify to that influence. The printer may on occasion have received greater favors from representatives of other houses in the same line, but the medium of communication in the shape of the salesman and the circumstances did not possibly reach "those chords in the human heart," of which Mr. Guppy reminded Mr. Jobling. Hence we find that the influence of the fortunate salesman is whispered to be of a shady complexion, and, well—you know!

"He's a mighty nice, gentlemanly chap. I like him fine. Whatever he says about his goods is right as far as he knows, and so I like to buy from him, and I'm going to give him all the orders I can. If there is anything wrong with his stuff he'll make it right." This is in effect the attitude of a good many printers to some salesmen. Their personality creates friendships for themselves and their goods.

Bill Smith is a pressman and is well and favorably known to many pressmen and employers. He is a good pressman, a friendly soul, and a hustler. He is offered a chance to be city salesman or to go on the road for an ink house or a supply house. Bill certainly has a disposition to use his friendships for all they are worth. The ink or paper or whatever he tries to sell undoubtedly have qualities that printers should respect, for Bill respects them or he would not try to sell them. He must have goods that will stay sold on their own merits. So Bill and his personality and his friendships are the mediums of introduction. Bill has an allowance for expense money to be used at his discretion. He makes a good sale to an old friend in the pressroom and he feels good over it and sends over a box of cigars. His friend the pressman may in confidence relate a little story of difficulties financial and domestic, and Bill may slip a five or a ten dollar note over to his friend with a remark that it will do for "something for the baby." There are probably mixed motives inspiring Bill's kindly act. A very corrupt and dangerous motive may be ascribed or a very noble and gracious one. Bill's real idea is to do a kind act and at the same time cement an old friendship still more securely for the good of the house. But an investigation of the facts would make things look very black for Bill and his friend. The friend bought goods and "got a graft."

In the altitudes of human affairs, the empyrean heights of diplomacy, when the diplomats, the salesmen and negotiators of the great nations of the earth, come together to trade for countries or the spoils of war, amicable discussions are flavored by the odors of many banquets, lunches and dinners. So on down the line we follow the policy of drinking, smoking and feeding as factors in effecting arrangements, sales, or purchases—supplementing these factors with their equivalents in coin or "other good and valuable considerations," as occasion may seem to require.

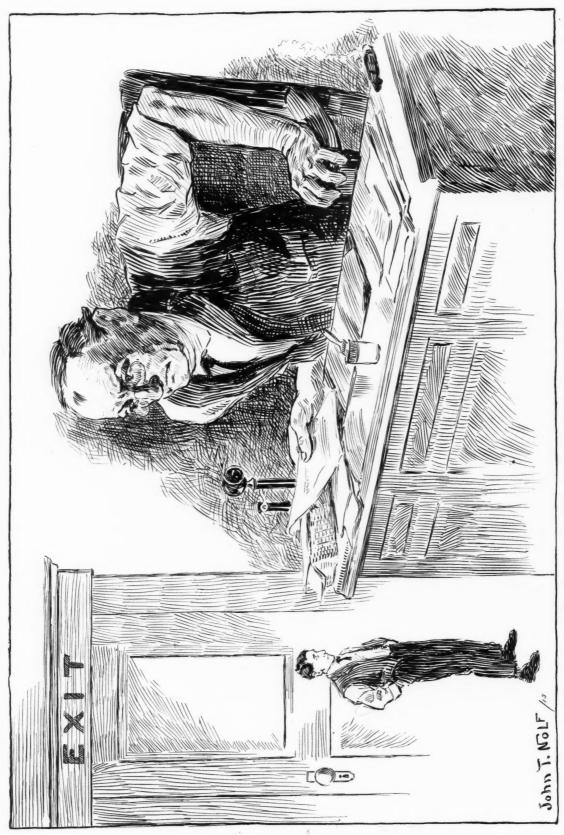
The needs of the man who buys the goods for his employer become known or he makes them known to the salesman or to the salesman's boss. He may ask for a "little loan," and get it. Now we are getting on very thin ground.

If the loan is refused, the house stands to lose more than the loan in loss of business. The borrower may intend to repay the loan — when he is asked for it. But the house can not afford to ask for it. The memory of the loan subsiding, another loan may be floated. The business may ultimately be lost for some reason, and the house and its embryotic loan agency is naturally suspicious and peevish about the "graft" in the printing business.

Taking the employer's friendships and preferences, and the friendships and preferences of his superintendents and foremen who purchase goods, and the traces of pure graft in their transactions with supply men will be found almost negligible except where it is fostered by houses too supine to resist the subtle influences of our business methods but willing enough to vaguely condemn to suspicion the whole printing tribe.

If the employer arranges to control his purchases himself, the procedure is simple. Let all purchases be made on requisition from the department requiring them. Some employers do purchase under this system, apparently, but not really; for the article and the house from which it is to be purchased is designated in the requisition, and the employer thus becomes merely the clerk between the foreman and the supply house. It is questionable if anything could be gained in the long run by the requisition under the strict control of the employer, for the reason that if the employer thinks enough of a foreman to keep him in his employ he must think enough of him to trust him. If he hampers him in his work by red-tape methods he may have a chance to get another foreman or convert a good man into a time-server.

These are problems which must be approached candidly and judged on their merits. The dividing line between the amenities of business and graft is clear enough to be seen by those who want to see it. Those in possession of the facts regarding dishonest transactions can not serve themselves or the trade by general denunciations while unwilling to produce the evidence.



WANTED - A TITLE FOR THIS PICTURE.

(A year's subscription will be given for the most acceptable title for the above illustration.)

Titles must not exceed fifteen words. Only one title must be given on a sheet of paper, accompanied by the writer's name and address. The title and the writer's name and address must be submitted by themselves; no correspondence should be enclosed in the envelope. Address: Picture Contest Editor, The Inland Printer, 632 Sherman street, Chicago. The titles submitted up to the time of going to press will be published in the December issue of The Inland Planter will be invited to select the hest title in their opinion by vote. The votes will be tabulated and the contributor of the title receiving the greatest number of votes will seavel as abacerption to The Inland Planter with Planter.

the



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

SCIENTIFIC ACCURACY AND COLOR.

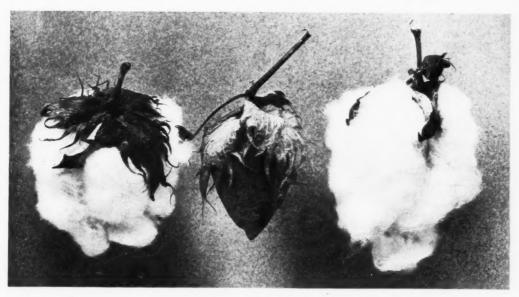
To the Editor: DAVENPORT, IOWA, Oct. 10, 1913.

In the current issue of The Inland Printer there is a letter from J. F. Earhart under the heading "Scientific Accuracy" and Color. Mr. Earhart seems to be considerably mixed about the word "value." He first quotes the Century Dictionary definition which specifically states "The idea of hue being abstracted," and then applies the definition to cover color (hue), stating "A color may be out of value in its relation to other colors in a printed job,

First, Values: Confined strictly to light and shade—the stronger the direct light (higher) and the darker the shadow (lower) the nearer the object comes to the front or foreground; and follows, of course, the lower the light and higher the shadows the more the object recedes into distance or *tone*.

Second, Tone: Atmospheric envelopment or veil — growing more impenetrable (dense) as distance increases.

Third, Color or Hue: Intensity, brilliancy or purity. Of the three terms the first is perhaps the best. As any



COTTON BOLLS FROM THE "SUNNY SOUTH."

because of its being too light or too deep to keep its place in the general scheme. It may come forward too much in one case or recede too much in the other; and in either case be *out of value*. In such case it should be modified so that it may have its proper *value* in relation to the other colors in its immediate vicinity."

And yet he states that "This (The Century) definition, as applied to the arts, is the only one worth while."

And the Century Dictionary definition specifically abstracts "the idea of hue."

Would it not be better worth while for Mr. Earhart and the rest of the trade to try to come together on some terms whose definition and application all will understand and agree upon? color becomes enveloped by tone it recedes, which is to say its intensity is lessened and vice versa.

These three terms are basic and cover the foundation in both painting and printing.

All colors (pigmentary, and these are what we work with, not spectral colors) in their greatest intensity or purity have certain relative values, light or dark, between white, the highest, and black, the lowest colors.

To bring a set of colors to the same relative intensity is comparatively simple, but to bring them to the same relative color value is pretty difficult. This is all capable of scientific demonstration but is not under discussion here, however. If printers, then, could all think and talk in the same terms and with the same understanding of those

terms, much and endless confusion might be avoided, and while the terms and definitions I have used above may not be suitable I would urge that some recognized authority in the trade give the fewest terms with the simplest definitions possible and thus relieve printers of a constant source of misunderstanding.

Px.

ANENT THE ANDREWS-EARHART CONTROVERSY.

To the Editor: CHICAGO, ILL., Oct. 10, 1913.

Have just finished reading Mr. Earhart's letter in the October Inland Printer. Mr. Andrews has been of great assistance to us in selecting color combinations for our various boxes, and the color-schemes he has selected are not only beautiful but have a strong pulling power, as they are based on the psychology of color. Mr. Earhart seems to object very strenuously to his use of the term "Value." I know that this term is being taught in the Chicago Kindergarten Institute, and believe that it is being used quite extensively in the graded schools of the East.

J. K. FARLEY, JR., President Farley Candy Company.

FROM THE LAND OF COTTON.

To the Editor: Sumner, Miss., Sept. 20, 1913.

Thinking perhaps some of you have never seen cotton bolls, I am enclosing two open bolls—ready for the negroes to pick—and one green boll. By cutting into the green boll you can see how the cotton is formed. The cotton goes into the gin as soon as it is picked, where the seeds are removed. It is then baled and shipped. The seeds are ground, like apples for making cider, and the oil is squeezed out by powerful hydraulic pressure. The cakes are then baked and afterward pulverized. The meal makes excellent feed for cows.

I can remember when the seeds were scattered over the fields for fertilizer. Now they sell for \$20 a ton.

The samples enclosed are what we call short staple cotton — worth at present about 15 cents a pound. I can remember when it sold for 6 to 6½ cents. Long staple cotton commands a premium of about 5 cents a pound usually over the short staple.

Day after day, from September 1 to Christmas, I can look out any time and see wagons going past loaded with cotton. They haul a bale on a wagon, before it is ginned—a big wagon with sideboards.

Yours truly,

CARLTON M. BROSIUS,

Editor The Herald-Progress.

Note.— The letter of Brother Brosius was evidently not intended for publication, but the cotton bolls were regarded with so much interest in connection with his informing note that we have photographed the bolls and print the letter and the engraving as indicative of the enterprise of a wide-awake editor in booming the interests of his community.— EDITOR INLAND PRINTER.

THE JUVENILE MIND.

Jimmie giggled when the teacher read the story of the Roman who swam across the Tiber three times before breakfast.

"You do not doubt a trained swimmer could do that, do you, James?"

"No, sir," answered Jimmie; "but I wondered why he didn't make it four and get back to the side his clothes were on."—Chicago Daily News.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

GLASGOW union printers are becoming restless because of the dilatoriness of the masters in accepting an invitation to have a conference on the subject of wages and hours.

A BRILLIANT example gives the comforting assurance that printing does pay. It is reported that ordinary shareholders in Geo. Newnes (a printing corporation) get fifteen per cent, while ordinary shares in M'Ewan's brewery beget only six per cent.

John Dyson, who on October 22 celebrated his eighty-fifth birthday, still sets type in the office of the Peterborough *Advertiser*, where he has worked fifty-seven years. He really does not need to do so, as the paper is owned by his sons, but he says he must work at the trade "for the benefit of his health."

THE printing-craft classes of the Manchester School of Technology began their fall and winter session on September 22, with day and evening courses. The fourth-year course now includes lectures on cost-finding and estimating. The work of this school covers so many details of the graphic arts that space does not admit of listing them.

FLEET street, London, is fast losing its reputation as the center of printing, though it may be some time before the newspapers get away from their present premises. There is very limited opportunity in this part of the city to extend the plant of a successful firm, and it is overly expensive to buy out neighboring concerns in order to add a new wing. Hence those who desire to spread are going to other parts of the city or country.

THE Scottish Typographical Journal prints some wise counsel, which, while addressed to workmen in the craft, applies equally well to the people at the head of printingplants, who should join the Ben Franklin Clubs and other organizations whose purpose it is to advance the interests of the trade. Under the caption of "Get In or Get Out!" this is what our interesting contemporary says: "This, no doubt, will seem to many a harsh and summary counsel to give as regards those workers at a trade or occupation who will not join the union of workers connected with that trade. It may be somewhat arbitrary, but it is quite When you think the matter out, is there a meaner being going than the man who will not join the union of the trade at which he is employed? It is not only that he is a menace and a hindrance to any advance being made in that trade, but when anything is gained he, who has done nothing to bring it about, shares in it as well as those who have risked all for it. Of course, he objects, on principle, to being a trade-unionist, but he does not object, on principle, to take what others have wrought for and is not morally his. Principle and principal are often subtly related, and one at times has doubts as to which is the ruling passion. There are a few 'cranks' even among the working classes, and we give them the benefit of the doubt; but, for the most part, we think the unions are justified in claiming that if a man will not get in his union, then he should get out of his trade."

GERMANY.

An improved apparatus for transmitting writing telegraphically has been invented by Alfons Rappenecker, an engineer at Bremen. He calls it the "Telepan," and a

company under the name of Telepantograph Gesellschaft has been organized to exploit it. It is claimed one can telegraph writing and speak by 'phone over the same wire simultaneously.

THE oldest paper-mill in Württemberg, located at Unterkochen near Ellwangen, recently celebrated the third century of its existence. Its license to begin operations was dated August 23, 1613.

RUDOLPH Mosse, the well-known and highly successful printer and publisher at Berlin, has tendered the city a fund of one million marks, for the establishing of a home for the aged, which is to bear his name.

THE chamber of trade at Breslau has reaffirmed a decision made in 1909, that all sketches, drawings and preliminary work in lithography must be paid for whether the work be ordered printed or not. The chamber of trade at Berlin has proclaimed a similar rule regarding poster designs.

ONE of the largest bookbinderies in the world is that of E. A. Enders at Leipsic. This concern employs from 450 to 500 people and has about 200 machines. A daily average of 700,000 printed sheets is worked up, or 210,000,000 per year. In finished shape this represents about 20,000,000 books and pamphlets.

THE publishers of the Zeitung, of Recklinghausen, were recently haled before court and admonished, under penalty, to refrain from claiming for the paper the largest circulation in its district. The obligation was also put upon them of making public the decree of the court, and to communicate it to certain advertising agencies who publish newspaper directories.

THE illustrated weekly, Nach Feierabend, published at Leipsic, with its first August issue attained a million circulation, to celebrate which the publisher paid an extra week's wage to each of his employees, who number about one hundred and fifty. Nach Feierabend pursues the policy of insuring the lives of its subscribers, a feature practiced by a number of German newspapers, which may account for its immense circulation.

AUGUST BEBEL, the noted Social-Democratic leader of Germany, whose death occurred August 13, was a firm believer in the value of printers' ink, and did his utmost to establish the Socialistic press. There are now some seventy newspapers in Germany devoted to advocating the cause of Socialism, and these engage over 2,600 people in their production. Herr Bebel is kindly remembered by the working printers at Leipsic, as in 1891 he was instrumental in having a strike ended in their favor.

THE Mainzer Aktienbrauerei (the Mayence Brewing Corporation) has purchased, for 1,000 marks, a copy of the facsimile reproduction of Gutenberg's forty-two line Bible, issued by the Inselverlag of Berlin, and has placed it on view in a handsome glass case on the first floor of the house, "Zum Gutenberg," in which it is believed the master printed the original. This house is known to have been inherited by the mother of Gutenberg. One of the beams is said to carry a still visible crest of the Gensfleisch family. The house bearing No. 3 in the Franziskanerstrasse is claimed to be the birthplace of Gutenberg.

THE editor of the *Typographische Jahrbücher* says: "We ought to stop praising America as the Eldorado of advertising. Of course, the value of advertising was first realized in America, but to-day we in Germany, as far as quality and quantity are concerned, stand in even rank with Americans. We have been assured by Americans who attended the late conference of drawing teachers in

Dresden, that in respect of quality we are far ahead of their countrymen. It would be profitable, we were told, if our poster artists would, with their original ideas, present their personal cards on the other side of the Atlantic." What have our experts to say to this?

THE Gutenberg Gesellschaft (Society) at Mayence, as a supplement to its yearly report for 1913, has issued a thirty-two-page pamphlet, prepared by Adolph Tronner, "Ueber Gutenberg Bildnisse" ("Concerning Portraits of Gutenberg"). It gives copies of ten of these, which represent the master as having a beard. Tronner doubts the authenticity of all existing paintings and statues of Gutenberg, and goes on to prove that he did not wear a beard, as the representations would indicate. He goes into the subject very thoroughly and gives a very interesting discussion of it, which, unfortunately for the English reader, is written in the German language.

A CERTAIN office experienced much trouble with a magazine form on a cylinder press, in that within a short time after starting the type would work off its feet. The form was unlocked and all the matter straightened, but very soon the type was off its feet again. After some lengthy endeavors to find the cause, and learning that justification, lock-up, press, rollers and stock were not to blame, it was finally discovered that the pressman had not less than fifteen sheets of packing on the cylinder, which naturally increased its circumference. The difference in travel between the surface of the make-ready and the surface of the form thus caused all the trouble. The pressman was probably too lazy to adjust the impression screws.

ACCORDING to its annual report, just issued, the Gutenberg Society at Mayence has a membership of 503, scattered throughout Europe and America, a large number of leading libraries as well as trade organizations being members. Among these we note the Grolier Club of New York and some twenty United States libraries, including the Public, the Newberry and the John Crerar libraries, of Chicago. The organization is associated with the Gutenberg Museum at Mayence, assisting it in the accumulation of typographic matter. There were added to the Museum during the fiscal year ending March 31, 1913, 1,061 sheets and pamphlets, and 204 (including 118 presented) volumes. In the sheets are included 500 of Wolley's photographs of incunabula.

BEGINNING with October 1, strict regulations are legally in force in Germany, which are intended to prove competency on the part of craftsmen, and to insure for the future expert workmen in the various trades. After this date no proprietor of a printing or other business will be permitted to take on or undertake the teaching of apprentices, unless he himself has passed an examination as a master of the trade; admission to such an examination presages that the applicant has already passed an examination entitling him to be classed as a competent workman. In businesses combining several trades, as is very often the case with printing concerns, the proprietor must qualify as master in one of them. For the others he must procure a license from some chamber of trade.

THE Union of Lithographers and Allied Tradesmen held its convention this year at Stuttgart, attended by sixty-eight delegates. The fiscal report showed a decline in membership from 17,397 to 16,619 in three years, which is attributed to a retrogression in the business, mainly due to competition from photoengraving and other illustrative processes, though unfavorable tariffs in other countries have also had an appreciable effect. The total

income of the union during the three past years, as reported, was 3,915,129.82 marks (\$931,800.90), and the expenditure 4,523,145.02 marks (\$1,076,508.51). The organ of the union, the *Graphische Presse*, has a circulation of 20,500; it has a technical supplement, the *Graphische Rundschau*, with a circulation of 8,400. During the three years there were 42 strikes on the part of the members, of which 31 were aggressive, 10 defensive and 1 a lockout. The net results of the wage struggles were a shortening of working time for 6,945 persons and raises in wage for 4,773 persons.

FRANCE.

THE Chamber of Deputies has voted an appropriation of 480,000 francs (\$92,640) to finance the participation of France in the great graphic-arts exposition of 1914 in Leipsic.

THE Tribunal de Commerce at Seine has given a decision that publishers can not issue a second edition of any work without making arrangements with the author for so doing.

As THE Parisian sport journal, Football, notes, a French sportsman who wishes to keep track of current events that interest him must subscribe to sixteen publications, at a cost of 280 francs (\$54) yearly.

At the fifteenth general assembly of the master printers of France, held at Toulouse, July 3 to 5, a lively interest was shown concerning cost-finding and cost systems, also the topic of fixing minimum prices for printing. The sessions are reported as having been more lively and interesting than they have been in many years, and show that the French printers are also waking up.

AUSTRIA.

A NEW building is being erected in Vienna for the banknote printing establishment of the Austro-Hungarian Bank. It will have all modern improvements in both architecture and mechanical appliances, and will cost nearly nine million crowns.

THE well-known and popular German magazine, Ueber Land und Meer, has been allowed a subvention of 6,000 crowns (\$1,230) by the city of Vienna, to defray the cost of a specially elegant jubilee number of the magazine, in honor of the sixty-fifth year of the reign of Emperor Franz Josef.

An exhibition devoted to the graphic arts and to advertising methods will be held at Salzburg, November 30 to December 14, in the halls of the Trade Promotion Institute of that city. Special sections are to be provided for advertisement stamps and for Die Brücke, the Munich institution for the organization of intellectual work, which will probably take advantage of the occasion to make propaganda for its universal system of formats for printed matter.

THE International Congress of Lithographic Designers and Pressmen and Allied Tradesmen assembled this year at Vienna, on August 25 to 28. The lithographic workers' associations of the United States and of South America are now affiliated with the international organization. One of the decisions arrived at during the meeting was that all processes involving the alternating action of water and fat belong to the realm of lithography, while those involving the use of type appertain to typography; also that work upon offset machines is of such a fretful nature as to greatly affect the nerves, and therefore steps should be taken in all countries to shorten the working time upon them.

ARMENIA.

THE intellectual circles of this country are agitating a plan to celebrate the fifteen hundredth anniversary of the invention of the Armenian alphabet and of the four hundredth anniversary of the introduction of printing into Armenia. The ceremonies are to be held in the town of Oschagan, where Saint Mesrop Maschtoz, the inventor of the alphabet and translator of the Scriptures into the Armenian language, lies buried.

The newspaper press has in recent time made appreciable advance in Armenia. The leading journal, Mschak, has just attained its fortieth year. The next oldest paper is Agbur, which is thirty years old. The publisher of the latter sheet, Mr. Nazarian, has arranged to establish a class for the study of journalism.

HUNGARY.

THE Pressburger Zeitung, published at Poszony, was started one hundred and fifty years ago, and recently celebrated the anniversary of the event.

THE proposed issue of a new series of postage-stamps is announced. Noteworthy will be one stamp, which will have a view, copied from a historical painting, of the crowning of Franz Josef as King of Hungary. Upon this appears, for the first time upon stamps, the figure of a pope — namely, Pius IX.

HOLLAND.

THE graphic trades school at Utrecht, which has been giving instruction in composing and presswork, will shortly install machinery and apparatus to use in teaching bookbinding.

A PRINTERS' roller manufactory, Beit & Co., as a part of its display at the graphic-arts exposition in Amsterdam, had a large size bust of Queen Wilhelmine cast of roller composition.

вонеміа.

Two former members of the legislature, J. Brdlik and W. Ryba, though they were not printers, eleven years ago secured a concession to establish an office at Budweis, and exerted a certain influence which during all these years kept others from obtaining such concessions. As they did not make use of their concession, the government has canceled it. The dog-in-the-manger attitude is not explained.

ITALY.

A TYPOGRAPHIC club, said to be the first in Italy, was recently formed at Milan.

The government has granted 200,000 lire (\$38,600) for the erection of a pavilion at the graphic-arts exposition in Leipsic next year.

NORWAY.

To CELEBRATE the one hundredth year of the national independence of Norway, a large commercial and industrial exposition is in preparation, to be held at Christiania, in which the printing and publishing trades will participate in adequate measure.

SWITZERLAND.

An exposition of artistic posters and advertising matter is being held at Geneva, under the auspices of the local Cercle des Arts et des Lettres. It began October 15 and is to end November 14.

BELGIUM.

THE legislature has passed a bill under which the duty on news paper is reduced fifty per cent.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

X .-- HISTORIES OF PRINTING IN AMERICA.

BY HENRY LEWIS BULLEN.



started on the track of American typographic history in Part IX with a notice of Isaiah Thomas' "History of Printing in America," Worcester, 1810, 2 volumes. The lengthy controversies between the American colonists and the government of Great Britain, which culminated in the Revolutionary War, stimulated the desire

for public expression of opinions and for news, and the printing-plants rapidly increased in number. When Benjamin Franklin became a master printer in Philadelphia in 1728 there were fourteen printing-plants in the British colonies in North America. There were in that year in Mexico five printing-plants. In 1775, at the commencement of the War of Independence, there were ninety-three printing-plants in the British colonies. In 1810 Isaiah Thomas lists 359 newspapers, issued from 339 plants. We have no record of the number of printing-plants not issuing newspapers, but it was not inconsiderable. Most of these plants came into existence after the close of the war in 1788, so that the spread of printing was really remarkable.

After 1810 we must gather our history piecemeal. Let us commence with New England. Joseph T. Buckingham published four volumes in 1852 which continue the history of printing in New England from the time where Thomas' history ends. "Specimens of Newspaper Literature, with Personal Memoirs, Anecdotes and Reminiscences," Boston, 1852, 2 volumes, 16mo, 715 pages, also contains complete biographies of Isaiah Thomas and one of Thomas' apprentices, Benjamin Russell, who became the most influential journalist of nis time in New England. "Personal Memoirs and Recollections of Editorial Life," Boston, 1852, 2 volumes, 16mo, 511 pages, while largely biographical of Buckingham, supplements his "Specimens of Newspaper Literature" in historical matter. It gives us a picture of the printer's life from apprenticeship to proprietorship and editorship. Each of these works may be bought for about \$5. Joseph Tinker Buckingham, son of a shoemaker, was born in Mansfield, Connecticut, in 1779. He was apprenticed to the printing trade in Walpole, New Hampshire, in 1796. His first business venture was in Boston in 1804. He was a struggling, unsuccessful printer until 1817, when he started The New England Galaxy, a weekly journal of comment and literature, which had an instant success and was profitably published until 1828, when it was sold. In 1824 Buckingham launched a daily newspaper, The Boston Courier, also successful, which he printed and edited until 1848, when he retired from business. He was representative or senator in the state legislature for eleven years, and president of several civic and philanthropic societies. He passed on in 1861, leaving a prosperous family and good estate and rich in the esteem of his fellow citizens. Buckingham's career is a good example of what a working printer with brains and ambition may accomplish with little education save that picked up in days of toil, and a day of toil in his time was from daylight to darkness.

The authoritative history of printing in Massachusetts is "The Early Massachusetts Press, 1638-1711," by the eminent bookseller, George Emery Littlefield, Boston, 1907, 2 volumes, 8vo, 459 pages, published in an edition of 175 copies by The Club of Odd Volumes of Boston, beautifully

printed by The University Press of Cambridge, Massachusetts. Mr. Littlefield dissipates much misinformation which passes current as fact. It is astonishing how the path of typographic history is clogged with misinformation, cunningly devised fables and wild guesses. "The Early Massachusetts Press" is a rare work, owing to the conditions of publication, and is probably worth \$100. Littlefield's "Early Schools and School Books of New England," Boston, 1904, 8vo, 354 pages, and "Early Boston Booksellers," Boston, 1900, 8vo, 256 pages, both issued by The Club of Odd Volumes in small limited editions, and worth about \$50 each, are also historically illuminative of printing, and essential to the thorough student. "The Cambridge Press, 1633-1692, a History of the First Printing Press established in English America," by Robert F. Roden, New York, 1905, 12mo, 193 pages, price about \$5, handsomely printed, is a worthy history and true. "Moore's



Joseph Tinker Buckingham.

Printer, Publisher, Editor, Author, of Boston. Born, 1779;

Historical, Biographical and Miscellaneous Gatherings in the form of disconnected notes relative to Printers, Printing, Publishing and Editing of Books, Newspapers, Magazines . . . 1420 to 1886," compiled by John W. Moore, Concord, New Hampshire, 1886, 8vo, 604 pages, worth about \$4, contains a mass of information not to be found elsewhere, with a large alloy of misinformation which makes it a dangerous book for those who essay to

passed on, 1861.

write about printing matters with superficial study.

The remainder of historical works relating to printing in New England are very local, but none the less interesting. "A Diary of Peter Edes, the Oldest Printer in the United States, written during his Confinement in Boston by the British, one hundred and seven days in the year 1775, immediately after the Battle of Bunker Hill," written by himself, Bangor, 1837, 16mo, 24 pages, discloses the risks of printing in olden times. Peter Edes, the second printer in Maine (at Augusta), was the son and assistant of Benjamin Edes, who with John Gill, printed and published

the Boston Gazette. Edes & Gill were intense patriots and leaders in the discussion and acts which brought on the War of Independence. It was in their printing-plant that the citizens assembled who threw the historic tea chests into Boston harbor. Both were proscribed and in fear of death fled the city, leaving young Peter in charge. Benjamin Edes and John Gill both "acquired a competency" in the business and much fame. The De Burians, a society of booklovers in Bangor, Maine, reprinted the diary in 1901, adding a biography of Peter Edes and information of value relating to early printing in Maine. The title is "Peter Edes, Pioneer Printer in Maine: a Biography. His Diary, Bangor, 1901, 16mo, 159 pages, worth about \$3.50. "An Account of the Newspapers and other Periodicals published in Salem from 1768 to 1856," by Gilbert L. Streeter, Salem, 1856, 8vo, 33 pages, contains valuable information and is worth about \$1.50, being rare. "Early Printing in America," by Henry Oscar Houghton (founder of the Riverside Press of Cambridge, Massachusetts), Montpelier, Vermont, 1894, 8vo, 18 pages, proves that the author was intensely interested in the history of the occupation to which he brought so much honor and practiced with so much success.

Very little has been written about printing in Connecticut that is not found in Isaiah Thomas. The Acorn Club of Hartford, a booklovers' society, issued "Thomas Short, the First Printer in Connecticut," by W. De Loss Love, Hartford, 1901, 8vo, 48 pages, in an edition of 102 copies, handsomely printed, worth about \$3. It has new material.

Moore's work, noticed above, has much good information about printing in New Hampshire. Other works are: "The Celebration of the Centennial Anniversary of the Introduction of the Art of Printing into New Hampshire in the City of Portsmouth, October 6, 1856," Portsmouth, 1857, 8vo, 60 pages, very interesting and true, worth about \$1.50, and "History of the New Hampshire Gazette, the Oldest Newspaper in America, 1756-1872," by Frank W. Miller, Boston, 1872, 8vo, 18 pages, authoritative, and worth about \$1.50. Very little literature of printing from New Hampshire, and not much from Vermont. In 1897 the State of Vermont printed "The Bibliography of Vermont," Burlington, Vermont, 8vo, 349 pages, worth about \$5. Under the subhead of "Printing in Vermont" a concise but comprehensive history is given of printing in all towns having presses.

When the hand press was displaced by the cylinder presses, the individuality of the printers went into mental eclipse in America; the machinery of the business eclipsed the men, and printing became a decadent and generally unprofitable and unhonored occupation, mainly, I believe, because the printers allowed themselves to become ignorant of the history of typography, and consequently ceased to take pride in it, or to appreciate its power and its benefits to the community. During the fifteen years just passed some of the printers have regained occupational self-respect, thanks mainly to the works of Theodore L. De Vinne, and the printing occupation is gradually regaining the esteem which it commanded down to the end of the eighteenth century. It is not a mere coincidence that in thus regaining occupational self-respect the profits of the occupation have increased: that is a natural sequence. Pride of calling is an asset of great financial value, and must be based upon historical knowledge. Mr. De Vinne and the few of the salt of printerdom who have sat at his feet have done much more to make printing profitable than all the cost congresses, and no doubt the cost congresses have done fine work. The present and future success of the printing

occupation is and must be based upon public esteem for the product and for the producers.

The honor of making the principal contribution to the literature of printing from Rhode Island belongs to William Carroll, superintendent of the composing-room of the Providence Journal, whose "Printers and Printing in Providence, 1762-1907," Providence, 1907, 8vo, 309 pages, illustrated, price about \$2.50, is a most creditable work, a model local history, based upon original research, and issued by Providence Typographical Union, No. 33, in commemoration of its fiftieth anniversary. Needless to say, William Carroll is a man of good typographical ability. He has the sentiment and enthusiasm that lifts the printing occupation to the high plane which commands deference from all other occupations, professional as well as mechanical. Give printing in America a thousand William Carrolls and the public would mentally doff their hats when passing a printing-office - and pay profitable prices cheerfully! Providence, by the way, has the ambition to be a Mecca for studious printers. Its public library has recently been presented with a valuable, interesting collection of books on printing, some of them quite rare; the John Carter Brown Library is the repository of the most complete collection of books of South and Central America; the Library of Brown University is strong in items relating to printing, as might be expected, as its librarian, Harry L. Koopman, is a leading authority on printing and its history. The libraries of Brown University contained (in 1911) eighty-four important books other than those in General Rush's collection, printed by eminent printers of the fifteenth century. In 1909 General Rush C. Hawkins erected a beautiful sanctuary for splendid books, called the Annmary Brown Memorial, in memory of his wife, to house a unique collection of "Books mostly from the Presses of the First Printers, showing the Progress of Printing with Movable Metal Types through the Second Half of the Fifteenth Century," which he presented to Brown University. General Hawkins' collection was made during a period of fifty-four years of a busy and eventful life. He early formed the plan to acquire a copy of the first book printed by the first printer in each city in which printing was introduced in the fifteenth century. There were 349 of such cities, and the collection has 540 examples from 225 of these cities. The unique plan of the library is to show all the books opened in glass cases, so that the visitor may see and study every book. Here the present-day printer may see works by Gutenberg, Schoeffer, Mentelin, Zell, Ratdolt, Koberger, Froben, Jenson and other great early printers. Providence, we see, is rich in material for the study of the art and history of printing, and if this material is used by the printers of Providence we may surely expect that Providence will give great printers to the world, and that printers and printing will consequently be highly esteemed and well paid in Providence.

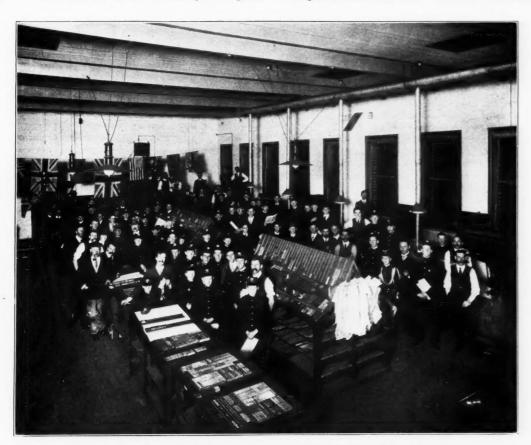
General Rush Christopher Hawkins was born in Pomfret, Vermont, in 1831. Member of a wealthy family, he enlisted in a regiment of dragoons for the Mexican War of 1847-48. At the commencement of the Civil War he raised the regiment in New York now famous as Hawkins' Zouaves, recruited mainly among volunteer firemen, which was a great fighting force. He retired from the army with the rank of brigadier-general and was presented with a sword of honor. He has been a member of the New York Legislature and has represented the United States at international expositions. In 1884 General Hawkins published "Titles of the First Books from the Earliest Presses established in different cities, towns and monasteries in Europe

before the end of the Fifteenth Century, with Brief Notes upon their Printers," New York 4to, 162 pages, illustrated. He is a true lover of printing. In the preface to the "Catalogue of Books of the First Printers," being the books now in the Annmary Brown Memorial Library, 4to, 364 pages, General Hawkins says: "Having become convinced of the value to the world of Gutenberg's discovery, and the seemingly inadequate recognition in the way of historic memorials it had received, the thought occurred that a new and greater motive for collecting had been discovered . . . and I endeavored to formulate a plan of opera-

paper of the territory, was published, is now in Tucson being set up at the rooms of the Pioneers' Society on West Congress street. It is the gift of William Hattich, publisher of the *Tombstone Prospector*, to the society.

The press is a Washington and is numbered 25. It was brought to Tucson in 1851 by way of Cape Horn. It was used at Tubac by Sylvester Morrison in getting out the Arizonian. Afterward the press was taken to Tucson, where Sidney De Long used it in publishing the Citizen.

Afterward it was employed by Governor L. C. Hughes in the publication of the Star. In 1879 it was taken to



AMERICAN BOYS IN THE OFFICE OF "THE SUNDAY TIMES," PERTH, WESTERN AUSTRALIA.

This picture was taken by flashlight at midnight in the linotype room of *The Sunday Times*, Perth, Western Australia, on the occasion of a visit to the office by the American boys who are touring Australia under the leadership of Major Peixotto. The boys had a splendid time visiting the various towns, and were feted wherever they went. The *Times*, which is the largest paper in the British Empire, is a thirty-two-page, nine-column paper, and is published on Sundays only.

tions. . . . The practice of that art since its discovery, and its value as one of the greater, if not the greatest, of all the factors for the promotion of what is known as our modern civilization, has placed it in the forefront of all civilizing forces." How fine a thing it is to see a distinguished, busy, executive man, erecting so noble a monument to the most useful of all the arts, while the great majority of the printers themselves are unprofitably blind to its grandeur and importance.

RELIC PRINTING-PRESS.

The first printing-press ever used in Arizona, one of the most cherished relics of the early days of the territory, the press on which the *Arizonian*, the pioneer English

Tombstone where it was used to get out the *Nugget*, the first paper of the famous mining camp. Later it was supplanted by more modern machinery, and has been interesting only as a priceless relic.

ANYBODY HERE SEEN SMITH?

An old lady, traveling for the first time in a large city, saw a glaring sign on the front of a high building which read, "The Smith Manufacturing Company."

As she repeated it aloud slowly she remarked to her nephew: "Lawsy mercy! Well, I've hearn tell of Smiths all my life, but I never knew before where they made 'em." — Chicago Daily News.



BY BERNARD DANIELS.

Which Is the Right Price?

A correspondent asks the following question: "In making prices on the output of a printing-plant, which is right: To add a fair profit to my own costs as shown by the records of each job, or to bill at the estimated price whether higher or lower than the cost plus a profit, or to figure all work according to the average market rate (that is to say, the board of trade rate in this city, where nearly every live plant is in the board) whether profitable to me or not?"

This is a rather difficult question to answer, and we doubt whether our reply will satisfy the inquirer who evidently inclines to the first method because it seemingly gives him an independence. Before replying, we wrote asking him one question, which was as follows: "Do you always, or would you always bill your goods at cost plus a profit as indicated in the first method whether higher or lower than the present market rate and stick to your price?" And here is his reply: "Yes, except when the price is so much higher that we could not hope to get it; then, of course, we have to make some allowance, but I never knowingly sell below cost."

This will serve to introduce the fact that all successful business has been built up on a system of averages that tend to create a uniformity of price for a like quantity and quality of goods, and that in businesses where there are great fluctuations in price the shopper is rampant and a considerable portion of business is done without profit or even at a loss, and that the printing business is one of the latter class.

The true basis of price of any article is the average cost of production of that article in commercial quantities plus the cost of selling and distributing the article to the consumer, plus a fair profit on the cost of manufacture and distribution. This means that careful records of cost must be kept for a sufficient length of time to secure a true average of the cost of each unit of operation so that any usual or unusual combination of units can be correctly priced, and the establishment of the real value of each of these. This means that a true average of output is also necessary, so that the average output at the average costs may form the average unit of value. This is the principle upon which all correct price-lists are based, including those of printers' boards of trade.

The man who refuses to be governed by such a true unit of value is the one whose prices vary—now high and now low—who loses money on the job that is rushed through his plant in faster than average time because he gets less than average price, and who loses money on the job that is delayed and takes so much time that he is afraid to charge it all up, or if he does faces an irate customer who demands and gets a reduction.

The question then almost answers itself by showing that the only safe price is the average market price according to the number of units of value entering into the work, and the law of supply and demand will work to ruin either the man who is too high or the man who is too low, or the man who is both high and low, for work finds its level with the man giving the most for the money of goods and service. The low man will get all the work he figures on for cheap buyers, the man of variations will gradually fill up his plant with that class of work on which he is charging too little, while the high man will retain that work which carries with it service and quality.

The occasional low price is a snare and delusion of mind and never brings desirable trade of a continuous nature. All natural laws tend to produce an average, and the sooner our business habits fall into the line of average the smaller our losses and the greater our net profit.

Average price for an average unit of production at an average unit of cost — that is, an average unit of value — is what spells success to the printer.

Job, the Printer.

This is not the old joke about still printing yet, but a real serious reminiscence of a little trip recently taken to a neighboring large city where the sign "Job and Commercial Printer" was a frequent sight and where there were perhaps three hundred printers. The business which took us there required us to visit one of the largest plants - one doing perhaps \$200,000 worth of business and of course we were shown through the workrooms, which were well arranged, but to our surprise we found in the composing-room the old-fashioned wooden stands ranged back to back and the compositors working too close for comfort and with frequent interference from those needing cases which were in the racks. In the pressroom we found some up-to-date cylinder presses, and some modern job presses quietly running side by side with the relics of days gone by which made their presence known by the rattle, bang and grind, and so on through the plant a curious mixture of old and new.

The same day we called on the proprietor of a small plant, who seemed to show progressiveness in his very action, and were shown through a plant of about oneeighth the value of the larger one, and proudly told that it was turning out over \$40,000 per year with a net profit of over fifteen per cent. It is hardly necessary to say that every piece of furniture in that plant and every machine was of the latest pattern and in first-class condition. We made a remark about the new plant and surmised that the firm was a comparatively new one. This is the reply: "This business is over forty years old, and I inherited it from my father with the worst lot of wornout junk you ever saw and a number of unpaid accounts. The first thing I did was to put in a cost system and that showed me that my work was costing too much, so I immediately began to study and found that the old furniture

in the composing-room was costing at least twenty per cent of the wages spent there because new stuff would have increased production. I renewed it and rearranged things economically and this change paid for itself in less than four years. I did the same with other departments, and the strangest thing I found is that from that time the business began to grow and show a profit.

A number of other plants were visited and in nearly all there was a lot of old-fashioned labor and profit-killing stuff, and on our way home we could not help wondering if that little word "job" had anything to do with it, for the printers in that place at least were the most patient fellows you could imagine, waiting until they could get enough profit out of the old fixtures and machinery to pay for the new; patiently waiting for the impossible instead of making the new pay for itself.

"There," I hear some one say, "I thought you did not believe in overequipment?" We certainly do not, and are not counseling it. What we recommend is the replacing of the cumbersome and slow old equipment and arrangements with the labor-saving modern stuff, and just enough of it to conduct your business comfortably. When you have made the change you may not have as many stands, cabinets and presses as before, but your capacity will be as great and your cost of production less, and it will require less exercise of the patience of a Job to get out the work.

Yes, poor old Job is printing yet in many places in the bodies and minds of those printers who are patiently trying to compete with modern methods by using the facilities of their grandfathers, and you can find them all over the country.

Patience is one of the cardinal virtues, and a printer with even a modern plant needs exercise it upon occasion, but we have little sympathy for the printer who will not learn that a cost system will show him not only that he is making or losing money on a particular job, but that certain men and machines are unprofitable—the men because of lack of proper facilities and the machines because they are out of date and take too much of the high-priced time of the present operative to coax them to do their best.

Here also is a pointer to our machinery and supply salesmen friends, who are often accused of overequipping the printer who falls for their blandishments. Why not show the printer how much more profitable to install the new machine and take the old to the junk-heap. That kind of salesmanship would be an education to the "patient" printer, and in the end a benefit to the machinery dealer and manufacturer.

Printers are certainly as patient as Job and do wonders with their antiquated plants; but the public, which pays the bills, does not appreciate it and is not willing to pay for it. The public demands modern service at a fair price, which means that the printer who is not modern will not make a profit.

Mr. Job, printer, go through your plant and see how much more you could do with the facilities you have if they were modern and how soon modern equipment would pay for itself, and if you are not a fossil you will soon be busy putting part of those extra wages into improved facilities.

A Peculiar Business.

"Printing is a peculiar business, and it makes a big difference how you handle the customer. Most of them need to be handled with gloves." Such was the remark of a printer who was recently trying to make an excuse for not affiliating with the organization of master printers in his home town and helping to improve conditions and establish a true market value for his goods.

Well, yes, printing is a peculiar business. It is the one business without which all other businesses would be compelled to close up their modern offices and go back to the dark ages of the clerk and his pen and its disadvantages. Again, it is a peculiar business in that while the sixth in aggregate value of output in both the United States and Canada it is about ninth in results obtained and twelfth or lower in profits. It is also peculiar in that it requires a much larger investment in proportion to its output than almost any other manufacturing business. It is peculiar in another point and that is in the fact that there are more proprietors of printing-offices who have graduated from the workshop than in any other business; and this may account for the final peculiarity that the prices for printing are less stable and more easily broken down by an unscrupulous or cunning buyer than those of any other business.

Our friend was also right when he said, "It makes a big difference how you handle the customers"; but he failed to say that printers generally do not handle the customers; they allow the customer to handle them. Yes, indeed, it makes a big difference whether you say to Mr. Buyer, "This job is worth \$25, on the paper you have selected, and I shall be glad to accept your order at that price," in a firm, confident tone as though you believed it yourself and meant him to know it; or whether you say, in an apologetic sort of way, "You know wages have gone up since your last order, and I am afraid I shall have to ask \$25 for the work this time."

And it makes a big difference whether you say to the customer: "Let me quote on your next order and show you how much we can save you." Or whether you go to him and say, "Mr. Buyer, it is about time for you to order your catalogue, and I have a suggestion to offer as to its get-up this time; I am satisfied that I can make it bring more business than before." In the first case you are selling estimates for less than cost, and in the latter you are selling service that it is easy to convince a man will be of value to him. And, as he says, "some must be handled with gloves," but not for the reason he implies; not because you do not want to hurt their tender feelings, but for the reason that you would use the heaviest and toughest gloves in reach when handling nettles and thorns that you shall not be hurt. The customer that must be coddled and given extras here, there and everywhere is never a benefit to the house he pretends to favor with his patronage, but a real detriment, destroying discipline, sapping profits and preventing efficiency.

Yes, printing is a peculiar business and has some peculiar people in it and some peculiar patrons. But how long do you suppose it would be peculiar if it were in the hands of the men who run other large business interests so-called "big business?" The transportation business began with the cart, advanced to the Conestoga wagon and prairie schooner, then to the canalboat; and then came the railroads, and weak, puny things they were in those days, a whole road worth less than a decent-sized print-shop of to-day. Then came cooperation, and transportation became a science and its promoters waxed rich and powerful. The prairie schooner and the little railroad have almost disappeared, and so have the hand press and the hand cutters of the pioneer printer, but lacking the cooperation that built the great combination roadways across the continent and made travel luxurious, he is still only a printer. Yes, it is

The transportation cooperation has made the crafts

needed subservient to him. Steel trembles when the railroad says it will not buy, great factories are ready to quit when the railroad calls on its branches to retrench in equipment.

But the supply sources control the printer; he can not scare the paper trade; the machinery coöperation is not frightened when the printing business gets one of its peculiar dull seasons, but goes right on overequipping him and tieing him up with overlapping mortgages, with the usual ten dollars down and ten per as long as he remains in business.

Is it not time that printers everywhere cast off this yoke of peculiarity and entered into real coöperation for

and is waiting for a Moses to lead it out of Egypt. Perhaps if it had been one-half as profitable as its many devotees believe, a Pierpont would have been attracted to its aid or a John D. might have taken hold to fill up his leisure. But being peculiar, it is waiting for a peculiar leader to bring it to a realizing sense of the value of coöperation in some peculiar way.

Yes, printing is peculiar business because printers are peculiar and will always remain so until they learn to present their proposition in a clean, clear-cut, business-like way and quit being afraid of a shadow. When the printer ceases to wait for the results of an estimate and begins to present his proposition in such a way that the buyer is



UNDERGROUND SCENE IN THE PENNSYLVANIA MINE, BUTTE, MONTANA.

A station on the thirteen-hundred-foot level. Cars are filled with copper ore.

Photograph by Floyd Bushnell, member of Butte Typographical Union.

the best interests of the trade and kept it up until the printer was recognized as he should be (the sixth in size of all business in North America) and the suppliers of material and tools to him placed in their proper places as allies of this great industry, proud of its advancement and ready to help it grow still greater? This does not mean conflict between the printer and his allies, but just a getting together and showing to the world how big he really is and how necessary he is to all human progress.

Here is a pointer to those who are aiming to establish one great organization among printers. It must be a business organization; it can not be built upon mere sentiment; it must be more than a mutual admiration society or political clique striving for paper honors; it must deal with real facts and real values and deal with them as realities that can not be twisted to suit any one's purposes.

As our friend says, "Printing is a peculiar business,"

convinced that it is service he is selling and not so much paper, ink and labor, then will printing cease to be a peculiar business and the public realize that it is one of the "big businesses" of the world and soon to be the biggest.

Yes, it all depends on how you present the proposition, but don't do it with gloves on. Avoid that kind of a buyer and he will seek you and make decent terms.

The Rush Estimate.

About every so often the trade magazines contain articles regarding the "rush job" and warnings against having too many "rush" orders at one time, and there is no doubt of the need of this constant call in these hustling times; but there is another and more fruitful cause of trouble in the print-shop, which for want of a better name, we shall designate as "the rush estimate."

The rush job may cost more, and will surely upset

things in the plant, but it seldom means an absolute loss, while the rush estimate is almost certain to contain some glaring error that would not have been made if sufficient time had been taken to thoroughly study the job before making the estimate.

There is a certain class of buyers of printing who always come in with a rush as though they only had a few more minutes to live, and demand an estimate on the job while they wait and insist that they must have it and that they are going to place the order at once. By the time the estimator has wormed out of them the data regarding the job he is as excited as the customer, and not in a fit condition to make a quick estimate. It is surely peculiar that these rush fellows are always so secretive as to the details of their jobs and need so much coaxing to tell somewhere near what they want. It is also notable that nearly all of them will tell you to "sharpen your pencil and figure close." Then, after many days, the cold shivers run down the estimator's back as he sees the rusher approaching with the copy in his hand and asking "How soon can I see a proof." Almost instinctively he knows that he must have made an error and begins to wonder how he is going to get out of it.

If printers generally would only stop and consider that the real occasions for a rush estimate are so few and far between that he ought not to hear of one once in a year, and that taking into consideration the chances he is running they ought not to be made except for immediate acceptance, they would soon kill off this trap of the cunning buyer to catch some poor printer off his guard.

You should make it an absolute rule that all rush estimates shall be made only as an approximation to be corrected after the job is finished or to be revised and corrected by mail, and not to be binding unless confirmed by the next mail. This would prevent a buyer rushing in on a printer and getting a low price to use as a club on his regular printer in order to get a reduction. We know of several cases in which a buyer went from one printer to another until he got a low price containing an error such as he was looking for. In one case at least he graciously informed the printer he had made a mistake when he looked over his shoulder and saw him double up on the stock. It is not reported that he said anything to the "poor devil" who halved the stock and got the order because the regular printer was firm in his price.

The man who can not either place his "rush" order without a binding estimate or wait long enough for a careful estimate to be made and checked should be made to understand that he is an unwelcome visitor, and it will not be very long before he will disappear.

The Distribution of Expense.

One of the disputed points in cost-finding, or, to be more exact, between the various exponents of rival cost-finding methods, is the manner of distributing the expense items occurring in the operation of the business. They talk of overhead load, and rational distribution, and natural laws of distribution, and are all trying to reach the goal of correct cost each by his own little private road and in his own specially contrived vehicle. Meanwhile, the poor bedeviled printer who knows that he is not making the money he should and realizes that a correct cost system would help him, is really afraid to install one because of the claims of the other fellows who have systems.

For the benefit of these hesitating fellow sufferers we are going to designate a method of procedure that will help them to start right.

The basis of every cost system is the inventory at one end of the line and the time-ticket at the other, and on their way to the meeting-place in the 9 H report they gather up a long retinue of other expense-makers; for after all your cost system can only be a record of your items of expense. Some are fixed expenses — that is, non-variant from month to month or which may be taken as annual — and some are variant and change from day to day according to the kind and amount of business being done; but they are all expenses pure and simple, and by keeping this in mind you can easily find the place where each charge is to be made.

In the first place there are the fixed expenses governed by the investment, inventory and location. Of these we find that —

Location or placing of the plant controls the rent, light and heating expenses, and its division to the different departments or groups or even individual machines.

Inventory and investment control the interest, insurance and depreciation chargeable to each division, whether of one machine or a department.

Investment controls the interest chargeable on floating capital in the shape of outstanding accounts payable.

These are all fixed charges or expenses and remain practically the same from term to term regardless of the amount of business done or the percentage of idle time.

The second class of expenses are those that vary with the amount of business transacted, and are governed by the two large classifications of labor and expense, and the material brought. Labor covers every item paid out for compensation of any workman of any kind, whether in the office, the pressroom or any other department, and the place where it is used or the department receiving the goods, as it were, is the one to carry the charge. Expense is every amount spent for anything in the plant outside of the items included in the above classes except that spent for material to be manufactured, and that is treated separately.

Material is everything bought in a raw state to be transformed by the factory into some other shape for sale, even though the transformation be only in size by cutting and packing.

Under these classifications can be distributed any and all expenses that arise in the conduct of a printing-plant and the ultimate division can be as fine or as coarse as is needed or desired by the plant-owner.

If this division is carried out logically by using a blank similar to the 9 H of the Standard Cost-finding System, it will be found that the great bugbear of the distribution of the overhead load will solve itself because there will be practically nothing to distribute, because each item of expense as incurred is split up to the department benefited by that expense, or to the departments in proportion to their benefit.

After we have decided upon the division of our departments we have decided the whole thing; but it must be understood that every machine and every operative must be divided to some department, and the fellow who works in two departments must have his expense so divided.

Here you will ask, "How about the office and sales department?" In reply we say that if you have salesmen you must have a sales department and charge it with their wages and expenses and any other expense necessary to make a sale—such as blind dummies that do not bring orders. As to the office: that is a necessary overhead, and will be the only overhead in a well-managed cost system.

For instance, advertising with its printing, postage, addressing, etc., is an item of sales expense. Bookkeeping, costkeeping, other necessary record-keeping and collecting, etc., are legitimate office expenses. Superintendence,

whether by the proprietor or by a "hired man," has nothing to do with the office and must therefore be divided among the departments, not according to the amount of output, but according to the amount of superintendence required, and is a fixed expense in the labor item of each department just as is the expense of the foreman in the department.

Now according to this arrangement the only overhead you would have would be the actual office expense and the shipping department expense for handling, which it would be inconvenient to divide to the work departments direct.

How about that selling expense?" Why, charge it right where it belongs—to the sales. Can't be done? Oh, yes, it can! Because when you see what it amounts to you will cut it down so low that it will be legitimate, which it is not now in most cases. If every printer kept the exact cost of his sales, not only in bulk but also by salesmen individually, and charged to each job they landed the right proportion of the total cost of the salesmen landing it, there would be fewer order-takers and more salesmen in the printing business.

If you are running a cost-finding system in your plant look over the data and see why you have such an overhead load to divide, and look at the item "Miscellaneous Expense" and ask yourself why it is lumped instead of being divided to the departments benefited as direct expense. Then separate your selling expense and see how little is left for overhead.

Eighty per cent of the printers are blinding themselves by using lazy methods of bookkeeping, and allowing certain expenses to be aggregated under some misleading title like Miscellaneous General Expense.

Cutting Out Distribution.

From way back when we were a cub, in the days when everything was hand-set and type cost anywhere from 45 to 60 cents a pound, distribution has been the bane of the printer's existence, and so disliked was it in our cub days that a considerable part of our spending money was made by doing "dis." for lazy comps. who would rather pay than "throw in."

It has been recognized that this necessary return of material consumed fully a fourth of the time of the compositor, and even in well-equipped jobbing plants it is admitted to account for at least twenty per cent of the time paid for when all handwork is the rule.

With the advent of the typesetting machine the great attempt was to practically cut out the cost of distribution as exemplified in the Thorne machine, now remodeled as the Simplex. Then when the linotype came along it was hailed as the great liberator, because no large fonts of type were needed with the accompanying curse of distribution. Again, when the various job-type casting machines and the monotype were perfected we were regaled with fairy tales of the abolition of distribution. And yet the typefounder still flourishes and the boys still get the morning or evening hour of hated "dis."

Why has not the liberation come? Have you ever tried to study it out? Just think over the problem a little. Granting the statements of the various manufacturers to be correct as to the cost of making and setting type by machinery and casting sorts for handwork and realizing that a saving of at least fifteen per cent could be made if there were no distribution, why do we still do it?

It has been repeatedly asserted that the cost of recasting the sorts where the metal is used over and over again is less than the cost of distributing the type into case, to say nothing of the advantage that accrues from keeping

standing regular jobs that are frequently reprinted, in which case the saving would be still greater.

We have made careful inquiry of the owners of several plants using typecasters and find that they do not feel able to cut loose from the typefounder with his changing fashions, which he is very careful to disseminate (distribute to create distribution) broadcast among the users of printing, thus creating a demand for the new faces. Some have said that their records show that it would be cheaper to dump every job than to distribute it, when all of their own make of type, but that they can not yet come to the same conclusion regarding foundry type which costs twice to three times as much per pound.

So the whole proposition resolves itself into that one most powerful word, the joy and terror of the female portion of humanity, "fashion," and again the printer must pay the bill for mere style.

But this is too serious a problem to dismiss with levity. It is one of the points where the big plant has the opportunity to differentiate itself from the crowd of little fellows and by a real saving increase its profits when it can not increase its prices. Perhaps some one will, some day, decide that he needs two kinds of composing-rooms and establish one where general work will be done on the "no dis." plan and let the fashion-work only go to the old-style room, and then, perhaps, also, he will realize the real cost and charge for style.

Here is a real live pointer for the man with the typesetting machine and sorts caster. Who will be the first to work it out in practice?



Up in the Air. Photograph by F. M. Kofron.

Some men give up their designs when they have almost reached the goal; while others, on the contrary, obtain a victory by exerting, at the last moment, more vigorous efforts than before.— *Polybius*.

CENTAUR CUTTING MACHINE



CENTAUR CUTTING MACHINE CO.
NEW YORK · CHICAGO · OMAHA

CENTAUR CUTTING MACHINE

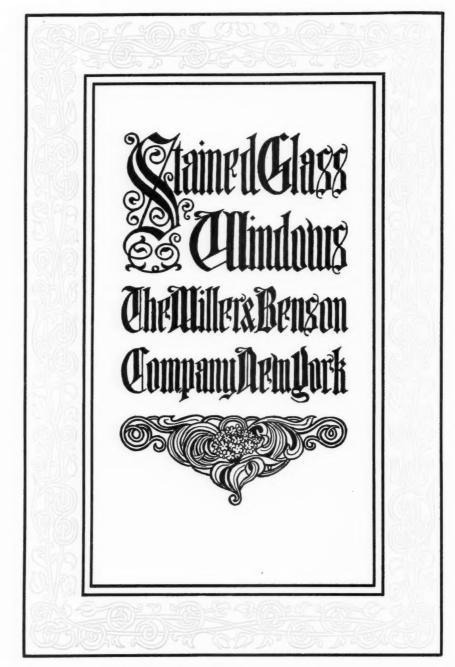


THE
CENTAUR CUTTING MACHINE CO.
NEW YORK · CHICAGO · OMAHA ·

WEDDING SILVER

FOR Weddings, Sterling Silver is Essential. Nothing is more appropriate or more appreciated. Next to the ring itself, it dominates all other gifts. It becomes the heirloom of the family. Three points should be observed in buying silver. The weight must be substantial, the workmanship perfect, the design exclusive. These three requisites are found in the productions of — the silver works of —

BROWN & CO. CHESTER, INDIANA



Cover-page design by A. V. Winter, an I. T. U. student.

CENTAUR **Cutting Machine** THE CENTAUR CUTTING MACHINE CO. New York-Chicago-Omaha

CENTAUR Cutting Machine



The CENTAUR
Cutting Machine Co.
NewYork-Chicago Omaha

Page designed and lettered by John T. Ruggaber, an I. T. U. student.

Wedding Silver

For weddings, sterling silver is essential. Nothing is more appropriate or more appreciated. Next to the ring itself, it dominates all other gifts. It be comes the heirloom of the family. Three points should be observed in buying silver. The weight must be substantial, the workmanship perfect, the design exclusive. These three requisites are found in the productions of the silver works of

Brown & Company

Chester, Indiana



THE MERCHANTS' ASSOCIATION OF PITTSBURG

YEAR BOOK 1908



Cover-page design by John A. McInnis, an I. T. U. Course student.



BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Too many of us are apt to forget that from the standpoint of design, as well as that of legibility, the type arrangements which show all of the various lines and groups of lines centered in the measure are the most satisfactory. The word "symmetrical," as

course, no laws or rules of good composition which may not at times be violated with good results, still as a general proposition the violation of this principle of symmetry is usually attended by effects that are not pleasing.

Cumberland Opera House





Thursday Evening, May 21, '08

8:00 O'CLOCK

PROGRAM

Instrumental Solo { (a) Forgiven Richard Ferber (b) Gitana Op. 156 Carl Heins Margaret Mae Thompson
School ChorusThe Farmer's Song Towner
Instrumental SoloPixies Good Night Song Brown Ernest Jones
Japanese Fan Drill
Instrumental Solo-Sparkling Sunlight Lighthild Clyde Joness
Play"THE WRONG BOX" ACT I

Debate---Question:-Resolved that environment has a more potent influence in the formation of character than heredity
AFFIRMATIVE
Leila T. Farris
Lillian E. Carriger

FIG. 1.— The heading would have been more pleasing if the groups or lines had been centered instead of thrown to either side.

ordinarily applied to the printed page, means the having of both sides of the design equal, and when we speak of a page being symmetrical in design we usually mean that it is balanced on a central axis—that all lines are centered. While there are, of

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Play THE WRONG BOX ACT I

Debate---Question:-Resolved that environment has a more potent influence in
the formation of character than heredity
AFFIRMATIVE
NEGATIVE

Alma Newman

FIG. 2.—A symmetrical arrangement of the heading — an arrangement in which all of the lines are centered — is more pleasing than the irregular form shown in Fig. 1.

Take Fig. 1 as an example. A desire for something out of the ordinary undoubtedly prompted the compositor in the arranging of the heading in the manner shown in this piece of work. Perhaps tired of what he considered the same old style of centering

his headings, he sought changes in the general effect by placing some of the lines at one side of the measure and some at the other. The change was secured, but it was then found necessary, in order to "fill up the holes," to use a couple of large decorative spots, thus drawing attention away from the text.

In contrast to this arrangement consider Fig. 2. Here we have all of the lines in the heading centered in the measure, giving a symmetrical arrangement. As a design the heading is more pleasing and in point of legibility it is much better than the original.

the question of variety as applied to design, Mr. E. A. Batchelder, in "The Principles of Design," says:

"Variety, then, becomes an important factor in the discussion of design. Variety is often cited as a principle of design. It can not be properly classed as a principle; rather it should be termed a law, for, like gravitation, variety is inevitable."

An example of the lack of variety is illustrated in Fig. 3. Here we have a title-page which shows no variety whatever in the space division and but little variety in the sizes of type used. Placing the groups

THURSDAY MORNING MUSICAL Camden, Arkaneas ORGANIZED 1908

CLUB MOTTO:

Never B-Flat---Sometimes B-Sharp

Always B-Natural

CLUB COLORS:
Pink and Green

CLUB FLOWER:

ALTERNATE THURSDAYS 10:00 A. M.

THURSDAY MORNING MUSICAL

CAMDEN, ARKANSAS

Organized 1908

CLUB MOTTO: ever B-Flat — Sometimes B-Sharp Always B-Natural

CLUB COLORS Pink and Green

CLUB FLOWER Sweet Pea

ALTERNATE THURSDAYS 10:00 A. M

FIG. 3.—An example of a lack of variety in a design. The type-faces are too nearly of the same size and the spaces between groups are too equal.

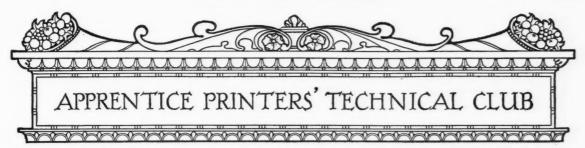
The value of having a good strong display in the upper portion of our type-designs is readily apparent in a comparison of these two examples. In the resetting is found a dignity and strength of design not possessed by the original. In all type arrangements, whether jobwork or advertisements, the value of a good strong display at the top is not to be overlooked.

Variety, both in the sizes of type used and in the different space dimensions found in a design, is essential to display printing. Uniformity of spacing between lines and one size of type are satisfactory on text pages, but on the display pages we must have the interest which is gained by variety. Regarding

Fig. 4.— Here is shown variety, both in type-sizes and in the amounts of the spaces between lines and groups.

of type and the dashes between them at regular intervals down the page has resulted in a monotonous appearance which is not pleasing, and setting the lines in type of practically the same size has not given the display which a page of this character calls for.

In the resetting, shown in Fig. 4, these questions of variety have been considered. By bringing out some lines more strongly, and subordinating others, a variety in the text has been secured and as an illustration of display printing the page is more effective. By gathering the type-matter into a small number of groups, placed in such position that the areas of white space which separate them are of different sizes instead of being equal, a variety in the spacing of the page has been secured.



This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers'

Technical Club, 624-632 Sherman street, Chicago.

LETTER-HEADS.

To the average apprentice the composition of a letter-head opens up opportunities for the display of originality and ability not found in the ordinary work which falls to his lot. It offers him a chance

and color-schemes he is frequently prone to forget the utility features of commercial stationery.

The ordinary letter-head is 81/2 inches wide and 11 inches long, and is cut from stock 17 by 22 inches in size, giving four letter-heads to each sheet of stock.

THOMAS HOUSTON ARCHITECT CHICAGO

FIG. 1.— On what are termed "professional" headings the type is usually placed in a small group in the center or in the upper left-hand corner.

to "spread himself," sometimes even to the extent of Of late, however, there is noticeable increase in the using two or three colors. With this opportunity use of what is termed twofold stationery—letter-often comes an inclination to overdo his design, heads 71/4 by 101/2 inches in size, which are folded

P 0. BOX NO. 833 SPECIAL CORRESPONDENTS IN ALL PARTS OF THE WORLD PHONES | OLD 1332 "WE START WHERE OTHERS LEAVE OFF THE BUTLER MERCANTILE AGENCY JNO. W. BUTLER, MANAGER MEMBER AMERICAN COLLECTION SERVICE LAW, COLLECTIONS AND ADJUSTMENTS EVERYWHERE SHREVEPORT, LA.

FIG. 2.— The small sizes found in the various series of lining gothics make them especially desirable for headings which contain a large amount of text matter.

of colors, and this tendency must be carefully guarded inches. The advantage of this size of stationery lies

either in the matter of arrangement or the selection twice to fit into an envelope approximately 4 by 71/2 against. In his enthusiasm over panel arrangements in the fact that it is not necessary to fold the sheet across the printed heading, and when the letter is taken from the envelope the appearance of the heading is much more pleasing because of the fact that the printed portion is not creased by the fold.

The standard letter-head is usually set in a 45-

of a modest treatment because of the small sizes in which they are made. A heading set in type of this character is shown in Fig. 2.

Where there is a considerable amount of copy to be placed on a heading the compositor sometimes has

OLYMPIA WELLS WATER is unsurpassed in analysis and curative value by other water southern latitudes. Because we alone receive water in tank cars and bottle it here, thus as in Shreweoper at \$1.75; in crates at deeper \$2.00. Swhops \$0 cents. If they have not been used

OLYMPIA WATER COMPANY

Olympia Wells Water for Rheumatism • Kidney • Bladder • Stomach Malaria & Debility Troubles

Phones: Old 1451 : New 923

1623 Texas Avenue

SHREVEPORT, LA. 191

Fig. 3.—Where there is a large amount of matter on a heading, gathering a large portion of it into a panel aids in effecting a pleasing design.

pica measure. As the stock is 81% inches wide, or 51 picas - there being approximately six picas to the inch - this allows a margin of three picas at each side, and the same margin should be allowed at the top. There is no standard as to depth, unless the paper is ruled, in which case the top line of the ruling is generally 21/4 inches, or 161/2 picas, from the top of the paper.

As regards the style or manner in which letterheads are to be set, there are no definite and fixed rules. True, we ordinarily make a distinction between what is termed professional stationery, and stationery for ordinary business purposes. The former consists of headings for lawyers, doctors, etc., and are usually set in smaller type than that used for the general run

difficulty in arranging it in a pleasing manner. If, however, it is of such nature that it can be gathered into a panel as shown in Fig. 3, an attractive arrangement may be easily secured. Fig. 4 also shows a heading which contains an especially large amount of text matter. It will be noted, however, that the compositor has successfully brought out the important features in contrast to the bulk of text matter, and in addition to this has found it possible to introduce an appropriate decorative spot.

When, however, there is but a small amount of text matter, a more simple design, without panels of any kind, is preferable. A rule-design, the various panels of which the compositor has obviously had difficulty in filling, is to be avoided. Such a design is



Fig. 4.— Here the compositor has taken care of a large amount of text matter and in addition has managed to find room for an appropriate decoration.

of letter-heads. On these professional headings the type is placed in a small group in the center of the heading or in the left-hand corner. In Fig. 1 is shown a heading of this character, with the group of type placed in the center.

For headings which contain a considerable amount of reading-matter, the plain block letters - lining gothics, etc .- are especially desirable, as they allow shown in Fig. 5. In this case the compositor apparently had uppermost in his mind the using of this particular panel arrangement regardless of whether or not it was suited to the particular copy in hand. A more simple arrangement, such as that shown in Fig. 6, would have been much more in keeping with the amount of copy furnished, and would have been gotten together more easily than the panel design. In contrast with the simplicity of the heading shown in Fig. 6 is the one reproduced in Fig. 7. Here we have a wealth of panels, decoration, etc., all of which tends to the making of a complicated confusing design.

which contribute to the production of a good letterhead. An extremely plain type-design supported by good presswork, good stock and good ink will give a far better appearance than an ornate arrangement of type accompanied by poor presswork and a poor

STRATFORD BOARD OF TRADE

President—J. H. GORDON Secretary—FRANK A. COPUS, Box 353

Stratford, Ont.,

Fig. 5.— Panel designs should be avoided unless there is sufficient text matter to properly fill them. Where the amount of matter is small, a more simple arrangement, such as that shown in Fig. 6, is preferable.

A Few Suggestions.

Panel designs should not be used on letter-heads unless there is sufficient matter to properly fill the various panels. Dividing a job into panels and then having obvious difficulty in finding sufficient text to fill them all should be guarded against.

Avoid having too many type-faces in the same design. As a usual thing, one series of type is sufficient.

When using rules, either for panels, divisions, or underscoring, care should be taken that they harmonize in tone with the type.

Far better the white space than decorative effects which do not harmonize with the type-face and the

selection of stock and ink. Poor presswork is not so noticeable on a plain job as it is on an elaborately paneled one.

Consider whether or not the series selected for a job is appropriate. Don't set a letter-head for an iron foundry in a series of text type.

Some letter-heads show the date-line set in type of a size out of all proportion to the remainder of the job. Ten-point capitals or twelve-point lower-case of the series of type used will give a line that is sufficiently large.

Specimens.

HYMAN B. RUBIN, Troy, New York.—Your specimens are quite satisfactory, although on the large automobile card we note

Agitation . Education . Legislation & Law Enforcement

LOUISIANA ANTI-SALOON LEAGUE

REV. E. O. WARE, Pretident
REV. CLAUDE L. JONES, Chairman Headquarters Committe
DR. C. P. MUNDAY, Secretary-Treasurer
REV. A. W. TURNER, State Supt.

Shreveport, La.

1913

Fig. 6.-A simple design, well adapted to a small amount of copy.

subject. Delicate hair-line ornaments are out of place on a heading for a blacksmith, as are also the crude chap-book ornaments on a letter-head for a professional man.

The simplest things are the best — and, for most of us, the hardest to do.

We should not overlook the fact that there are other things besides the arrangement of the type a crowded appearance due to the fact that you have used large type for nearly every line. A little more variation in the type-sizes would have been desirable. There is too much space between words in the top line, especially in consideration of the small amount of space between the ends of the line and the border.

ALFRED G. FISCHER, Baltimore, Maryland.—The cover-page of the Park Commission report is an interesting design, and we show herewith a reproduction of it. If the text matter in the upper panel had been a trifle stronger the whole effect would

have been much better. The arrangement of the border and cut is very satisfactory. The other specimens are well handled, and we are pleased to award you a "Certificate of Excellence."

JASON R. HIGGINBOTHAM, Miami, Oklahoma.- We would sug-

J. H. Bone, Scranton, Pennsylvania.— The ticket is good in design, although there are a few points to which we would call your attention. A little less space between words in the upper line would improve the appearance, and a slightly heavier rule

Jones Granite Company Stratford Monument Scotch, Swede, American and Canadian Works Granite and Marble Monuments OFFICE AND WORKS-CORNER WELLINGTON AND SAINT PATRICK STREETS, SOUTH OF THE MARKET SQUARE Stratford, Ont.,

Fig. 7.—A wealth of panels and decoration tends to the making of a complicated, confusing design,

gest that you confine each piece of work to one series of type if possible, as in this way you will get a harmony throughout each job, which is not found where you use several faces of varying shapes and tones. The envelope for the jewelry house is an illustration of the lack of shape harmony which is found where extended and condensed letters are used together. We would also call your attention to the fact that heavy type-faces do not lend themselves as readily to letter-spacing as do the lighter letter forms

J. J. MARX. Springfield, Illinois.-Where you use a border consisting of several rules, as in the millinery advertisement, considerable margin should be allowed between border and text. We would also suggest that where rules are used for underscoring, care be taken that they are of approximately the same tone or strength of color as is the type beneath which they are placed. Both of the advertisements are good in their general arrangement.

Ladd Athletic Club----DANCE at HICKS PARK Saturday Evening, September 6th. Special Car Service Tickets 50 cents

LADD ATHLETIC CLUB

DANCE at HICKS PARK SATURDAY EVE., SEPTEMBER SIXTH

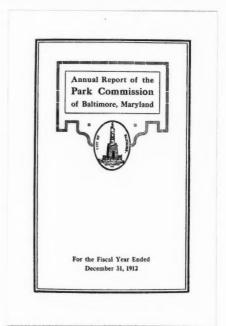
SPECIAL CAR SERVICE



TICKETS 50 CENTS

The upper card, by reason of the various type-faces used, is inharmonious and not pleasing. Using but one series, as shown in the resetting, gives harmony of shape and tone.

underneath this line would be more in keeping with the type as regards tone or strength of color. We would suggest that you keep the words "Tickets 25 cents" together, instead of placing "Tickets" at one end of the line and "25 cents" at the other end. A size smaller type for the line containing the date would conflict less with the main display line.



An interesting cover-design by Alfred G. Fischer, Baltimore, Maryland. The text matter in the upper panel should have been a trifle stronger.

WALTER WALLICK, Cerro Gordo, Illinois .- On one or two of your letter-heads the type matter has been placed rather close to the top of the paper. On the heading for C. E. Moore, a smaller decorative spot, more simple in design, would have been preferable.

JAMES B. OSBORNE, Bethel, Connecticut.-Where red and black are used as a color combination care should be taken that only a small portion of the design is printed in red. The warm colors red, orange and yellow — should be used in small quantities -

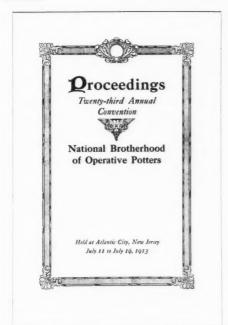
just enough to brighten up the page—with the bulk of the design in the cold color. Although no definite rules can be given as to the proportions to be used, we find that in combinations of red and black from five to twenty per cent of the design is all that can be pleasingly printed in the red. The card is very

F U R N I T U R E
Carpets All Household
Rugs Necassities
E. M. WHEELER FURNITURE CO.
SOMERSET
KENTUCKY
F. G. CARSON
Salesman Phone 187
S T O V E S

A business card on which the excessive letter-spacing detracts from the legibility.

satisfactory. On the menu there is not enough space between the upper line and the border at the top.

CARL E. GRUBER, East Liverpool, Ohio.—Your specimens are all handled in a very satisfactory manner and call for no criticism whatever. The cover for the "Proceedings" booklet is nicely arranged and we show herewith a reproduction of it. If there had been a little more variation in the length of the two lines following the decorative spot the effect would have been still more satisfactory. We are pleased to award you a "Certificate of Excellence."



A pleasing cover-page by Carl E. Gruber, East Liverpool, Ohio.

David Steuerman, Brooklyn, New York.—Both the letterhead and envelope corner-card are pleasing in design. Personally, however, we think that the color distribution on the letter-head could well be reversed, as the text-matter is a trifle weak as now arranged, while the decorative spot is much the stronger. We would also suggest that the heading be lowered a trifle. W. L. Brewer, New Orleans, Louisiana.— The card is nicely arranged and offers no opportunity for criticism. We shall be pleased to criticize any specimens which you may send in, either stone proofs or press proofs.

WILLIAM F. HARVEY, Waterbury, Connecticut.— The ovolo border which you have used on the card suggests in its design the Roman architecture and for this reason is at its best when used in connection with the roman type-faces. The fact that it is light in tone or strength of color makes it desirable, in the interests of tone harmony, that it be used in connection with comparatively light type. The eard is very satisfactory but would have been still more pleasing if kept all in one series of type.

LEO F. KOCH, St. Louis, Missouri.—While the pages of the menu are very interesting in their arrangements, both of them show too much regard for the panel work and not enough consideration for the text matter. If they were to be printed in colors this would not be so noticeable, as the decoration could be reduced in strength by the use of a tint, but as one-color designs they are not entirely satisfactory, due to the fact that the reading matter is not given sufficient prominence.

WILLIAM HANSFORD, JR., Somerset, Kentucky.—Some of your specimens show a tendency to letter-space too freely in an endeavor to square up lines and groups. While a certain amount of letter-spacing is desirable, we should avoid making it too obvious. We show herewith a reproduction of the card for the E. M. Wheeler Furniture Company, on which this letter-spacing has been overdone. A more conventional arrangement of the card would have been preferable.

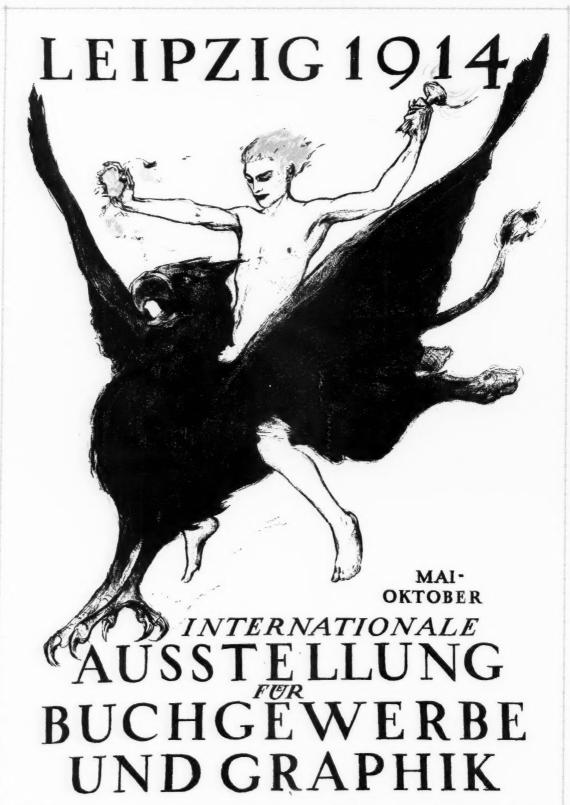
GERALD SWEENEY, Spring Valley, Illinois.—We note in your work a tendency toward the use of larger type than is desirable, and would suggest a little care in this particular. When using rules for panels or for underscoring it is desirable that they be of approximately the same tone or strength of color as the type with which they are associated. The note-head for John Vacca contains too much decoration. We think that you did well in setting the bill in the time mentioned.

Regarding Type-Sizes

In response to an inquiry regarding the names used to designate type-sizes prior to the introduction of the point system, we publish the following which will no doubt be interesting to others besides the apprentice making the inquiry:

3-point Excelsior	
4-point Brilliant	
4½-point Diamond	
5-point Pearl	
5½-point	
6-point Nonpareil	
6½-point Minionette	
7-point Minion	
8-pointBrevier	
9-point Bourgeois	
10-pointLong primer	
11-pointSmall pica	
12-pointPica	
14-point English	
16-pointColumbian	
18-point Great primer	
20-point Paragon	
22-point Double small pica	
24-point Double pica	
28-point Double English	
30-point Five-line nonpareil	
32-point Four-line brevier	
36-point Double great prime	eı
40-point Double paragon	
44-point Meridian	
48-point Four-line pica	
60-point Five-line pica	

If I have ever made any valuable discoveries, it has been owing more to patient attention than to any other talent.— Sir Isaac Newton.



Poster design by D. Tiemann

Reproduced from Archiv für Buchgewerbe, Leipzig.

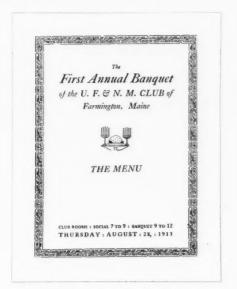


BY P. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

F. J. Barron, Farmington, Maine.—The menu and ticket designs are very nicely gotten up and neither of them calls for any criticism. We show herewith a reproduction of the ticket arrangement as well as reproductions of the pages of the menu.

George A. Seaton, Cleveland, Ohio.—Your house organ "Impressions" is very neatly arranged and well written. As a matter of personal taste, we would suggest that the dashes



By F. J. Barton, Farmington, Maine.

which you have used between articles be of lighter rule and a trifle longer. The design at the top of each page is quite pleasing. We shall be interested in future numbers.

W. W. FARNSWORTH, Fitchburg, Massachusetts.—The book is quite nicely arranged and well printed, although we note that you have had some little difficulty with the colored half-tones. We would suggest that in printing half-tones for work of this character, you run them considerably lighter, thus giving better apparent.

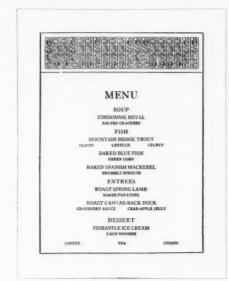
A. H. NICKERSON, Norwood, New York.— The ticket is nicely arranged and we find no suggestion for improvement except that perhaps the running of a border or rule around the entire ticket, giving the cross rules something to connect with at the ends, might be desirable, especially as the two lower sections have been divided by the vertical rule.

George Wetzel, New Orleans, Louisiana.—The folders and leaflets are all excellently designed and offer little opportunity for criticism. On the cover of the leaflet entitled "store service"

it might be advisable to set the first word in a size larger type in order to do away with the noticeably wide space between letters.

H. S. Guy, Laurel, Mississippi.— On the envelope corner card we note that the words in the main line are spaced rather widely and we would suggest that they be closed up a trifle. We also think this job would be as satisfactory with the border omitted. A little more space between the main line and the line containing the address would also improve the appearance. The other specimens are quite satisfactory, although there are a rather large number of panels on the "Theatre" heading.

E. E. KAECH, Rochester, Minnesota.— Both of the designs are very satisfactory and the simple arrangements which you have used tend toward the best results in type-design. With the exception of the fact that the initial letter on the blotter is placed at rather too great a distance from the balance of the word, of which it is a part, and that there is a little too much space between words in some cases, we find little to criticize. The line containing the address should be a little farther away from the firm name and should be more closely spaced between words.



By F. J. Barton, Farmington, Maine.

Brown Printing Company, Camden, Arkansas.—We would suggest that on the cover for the booklet the three lines containing the name at the top be grouped closer together. Spreading them over so much space does not give a pleasing appearance and if they were placed closer together as one group rather than three, the design would be simplified. The inner pages of

the booklet are fairly pleasing, although we would suggest that there is rather too much margin at the top, and the raising of the pages three or four picas, leaving the white space at the bottom, would be desirable. The lines at either side of the monogram are rather long in consideration of the amount of space above and below them, and we think that if you had used a smaller size type for these lines and for the note at the bottom of the card, the general appear-

ABOUT CALENDARS FOR 1914

T'S not any too early to be thinking of CALENDARS for 1914. A calendar is one of the most pleasing and effective ways of keeping your name before the public, and is a refined, dignified and attractive advertisement that works for you 365 days in the year. I can supply your needs in calendars from the very extensive line of HENRY TIRRILI. & COMPANY, of Saint Louis, who have a reputation nation-wide for the excellence of their product. Their creations are pleasing in design, and among the subjects are many novel and striking effects, and works of art in landscape and portraiture that will be treasured in any home. A Tirrill calendar will advertise effectively. Write, phone or call for samples and prices.

And incidentally remember that I do the very best printing to be had in Fresno, and can give you better service and better satisfaction than you have ever had in Business Stationery, Loose Leaf Forms, Cards, Tickets, Programs, Announcements, Folders, Circulars—or anything of Quality—and at a reasonable price.

1935 Kern St., Fresno :: Phone 1016
I PRINT EVERYTHING

S. C. LONGWELL, The Printer

49

A blotter design by N. P. Eby, Fresno, California,

N. P. EBY, Fresno, California.— The blotters are all especially well designed and we note that you have carefully confined each design to one series of type, thus getting particularly attractive effects. The arrangement of the blotters leaves nothing whatever to criticize. We show herewith a reproduction of one of them.

ance would have been more pleasing. Generally speaking, however, the card is very satisfactory.

R. G. WIDDICOMBE, St. Catharines, Ontario, Canada.— We note that in your colorwork, especially the combinations in black and red, you have a tendency to run too much of the matter in the bright color. We would suggest that in using black and red as a color combination, you confine the red to not more than twenty per cent of the surface of the job. Where more than this is used, the work is apt to appear flashy and loud. On the first page of the circular, we would suggest that the panel in the center be raised a trifle, as placing it directly in the center of the space between the upper and lower panels does not give the proportion which is desirable in type arrangement.

FIRST ANNUAL BANQUET

of the U. F. N. M. CLUB of Farmington, Maine

AT THE CLUB ROOMS : FROM SEVEN UNTIL TWELVE O'CLOCK

TICKETS \$1.00

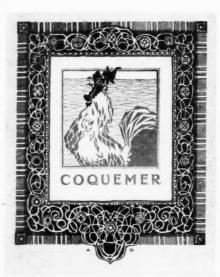
DYER'S ORCHESTRA

A ticket arrangement by F. J. Barton, Farmington, Maine.

A portfolio of specimens from the house of Coquemer, Paris, France, shows some excellent work both as to design and color. Perhaps the most interesting design is a cover for a small folder, a reproduction of which we show herewith. The original is printed in black and several tints and is unusually effective.

Brown Printing Company, Camden, Arkansas.—The letterhead design is quite satisfactory and the color combination is good. We would, however, suggest that the heavy spots between the upper rules at the top are rather too strong to harmonize with the type matter on the heading and are in fact the most prominent forces of attraction. There is also rather too much space between the words in the line "Brown Printing Company," and a slight letter-spacing of this line would do away with this excessive space between the words. As a matter of personal opinion rather than one of criticism, we feel that the black rules above and below the small panels could well be omitted.

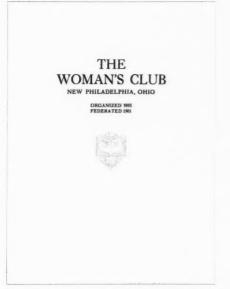
DAN BUZZARD, Decatur, Illinois.—We would suggest that inasmuch as the border which surrounds the job is made up of rules which are slightly heavier than those you have used to cut off the various groups in the center, it would be desirable in the interest of tone harmony to make this cross rule a trifle heavier.



Attractive design from the house of Coquemer, Paris, France.

WM. RESCHKE, Holyoke, Massachusetts.—The commercial specimens which you have sent are quite satisfactory and the arrangements are very good. On the first page of the leaflet, we would suggest that you omit the spots on either side of the word

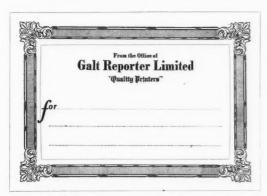
"and" and that you group the lines in the upper portion of the page a trifle closer. We would suggest that on the businesscard you keep the name of the city and the name of the State together rather than placing them at opposite ends of the measure. While we frequently separate the street address from the city address in display work, it is usually considered desirable to put the city and State addresses together.



A pleasing title-page by J. F. Tucker, New Philadelphia, Ohio.

A FOLDER from Eugene L. Graves, Norfolk, Virginia, is an especially pleasing piece of type-design in colors. We show herewith a reproduction of it.

SPECIMENS of typographical design from The Galt Reporter, Galt, Ontario, Canada, are well handled and the color combinations are well chosen throughout. We show herewith a reproduction of an attractive label.

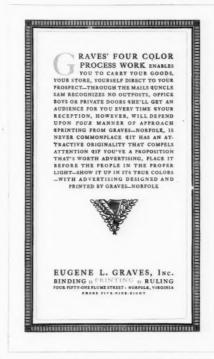


A label from The Galt Reporter, Galt, Ontario.

J. F. Tucker, New Philadelphia, Ohio.—We would congratulate you upon the neat designs which appear throughout the work which you have sent. There is nothing whatever to criticate regarding these arrangements or the color combinations. The series of letter-heads, which you evidently used in a contest, is excellent throughout and we note with satisfaction the fact that you have carefully confined each specimen to one series of type. The card for the "Marsh Printing Company" is an especially pleasing piece of work and we regret that it does not lend

itself to reproduction. The title-page for the booklet for the "Women's Club" is very pleasing and we show herewith a reproduction.

W. H. P. McClure, Regina, Saskatchewan, Canada.—The specimens are very satisfactory, your heading for the "Base Ball Club" being especially appropriate and pleasing. We note, however, that on some of the specimens you have used rules which do not harmonize in tone with the type. This applies particularly to the leaflet for the "Westminster Bible Class" and we would suggest that the rule between the lines in the upper group be a trifle heavier. This also applies to the inner rule of the border. The letter-head for "Smith & Phillip" would be more pleasing if the firm name were in a type which would bring it out slightly stronger. The combination of curved and square corners on the "Grace Church" program is not pleasing.



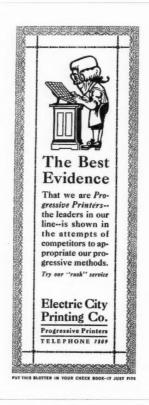
An attractive folder by Eugene L. Graves, Norfolk, Virginia.

WILL M. MACGILLIVERY, Boyne City, Michigan.— The letterhead is very nice in arrangement, although the red which you have used is not as clean as it should be. The three-column advertisement is also satisfactory, although we would suggest that perhaps too much of the display is of the same size and that subordinating a little of it would give better contrast and therefore more effective advertising. In the large sale bill, we note that you have used condensed and extended letters together in the upper panel and would suggest that the appearance, due to this use of letters which do not harmonize in shape, is not pleasing. Otherwise, the bill is very satisfactory in its arrangement.

THE HORNBY AGENCY, Uvalde, Texas.—We note that some of your specimens contain a wide variety of type-faces and would suggest that the most pleasing typographic designs are those which are confined to one series of type. Especially would we suggest that where you do use more than one series of type, the various pages be harmonious in shape and tone, and that you avoid the use of extended and condensed letters in the same piece of work. We note a lack of care in spacing lines and would suggest a little more attention to this particular point. You will note that on the letter-head printed on blue stock, the space between the words in the line containing the firm name is

very unequal and the appearance is not at all satisfactory. The space between words must be regulated according to the shape of the letters which begin and end those words.

COMMERCIAL specimens from the Electric City Printing Company, Great Falls, Montana, are well handled in every particular. Neat, tasty designs and harmonious color combinations are the rule and a careful selection of type-faces is noticeable throughout. We show herewith a pleasing arrangement of a blotter for a check book.



Blotter design by Electric City Printing Co., Great Falls, Montana.

THE SHULTZ PRINTING COMPANY, Wellington, Kansas.—The blotter which contains the question "Did You Obey That Impulse?" shows rather too much decoration and we would suggest that a plainer border with more white space on the blotter would be more satisfactory. We would also suggest that you have more variation in the sizes of type used on the blotter, and that you keep the name of the city and the name of State together in this as in other cases. On the other two blotters printed on white stock we note a lack of shape harmony, due to the fact that you have used extended and condensed letters in the same job, and would suggest that you avoid this as far as possible. We also note unusually wide spacing of condensed lines and would suggest that you avoid this. The blotter printed on green stock is very interesting in design and we find little, if anything, to criticize in its arrangement.

A. J. SCHLINGER, White Plains, New York.— The specimens are in general quite satisfactory, although there are one or two points to which we would call your attention. We note that on the first page of the "Constitution" specimen you have letter-spaced the text-letter in order to square up the group, and this letter-spacing is not pleasing. We would call your attention to the fact that the text or gothic type, from the nature of its design, does not lend itself to wide space between words, nor to

letter-spacing. It should be set close together in order to get the rich black effect for which the letter was primarily designed. On the cover-page of the booklet for the "Hartsdale Literary and Improvement Society" you will note that the decoration does not harmonize well with the type, the former being light and delicate in line and the latter heavy and bold. This style of decoration would work out much more pleasantly with a lighter roman such as the Caslon Old Style. The program for the "Hitchcock Memorial Church" is very nicely arranged.

IMRI ZUMWALT, Bonner Springs, Kansas.— The specimens are very nicely handled, and offer but little opportunity for criticism. On the title-page of the school booklet we would suggest a trifle more space between the two lines at the top, and would suggest that the ornament be raised a trifle in order that it may not divide the space between the upper and lower groups directly in the center. The bottom line is too near the lower border, and should be raised. On the letter-head for the Bonner Springs Chieftain the color in which the rules are printed is too strong, giving them too much prominence. Dark blue for the type and light blue for the rules would form a pleasing color combination with the stock which you have used. The insurance card is rather bold in treatment. The leaflet is very pleasing, and we show herewith a reproduction of it.

G. W. COLE, Galesburg, Illinois .- On the bill-head for the "Wenzelmann Manufacturing Company" we note that you have used several different series of type, and would suggest that commercial stationery set in one series is usually the most desirable. We would also suggest that the decoration around the word "manufacturers" be omitted, as it is rather too much and detracts from the appearance of the heading. On the leaflet for the "Porch Swings" a stronger line across the top would have given a more satisfactory result. The large circular in black and red is quite satisfactory in its design except for the fact that there is too great a percentage of the red used. Ordinarily we say that in a combination of black and red, not more than twenty per cent of the red can be used with good results. Inasmuch as you show a condensed letter at the top of the coverpage for the "Elevator" booklet, it would be desirable in the interest of shape harmony to use a condensed letter at the bottom also. The color combination on this page is very pleasing. We note your suggestion for making tint-blocks and thank you for it.

W. C. Marsh, Kingston, North Carolina.— While the arrangement of the cover-page of the "High School" program is quite satisfactory, the type-faces which you have used do not harmon-

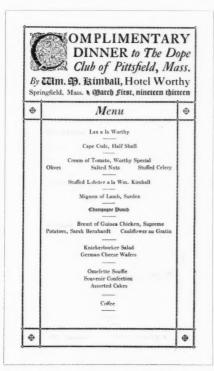


Leaflet design by Imri Zumwalt, Bonner Springs, Kansas.

ize and we would suggest that but one series be used in work of this character. A shape harmony is best attained when one series is used and where the two type-faces are so far different in design as the two which appear on this page, the lack of shape harmony is readily apparent. On the cover-page for the program, the upper group and the lower group are placed rather close to the top and bottom rules and we would suggest a little more space. A consideration for shape harmony would also suggest that the title-page be arranged in a slightly different

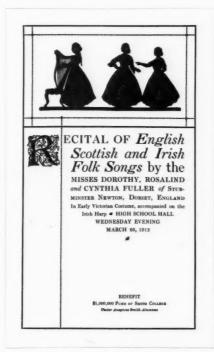
manner. The stock is almost square in shape and the type arrangement is long and narrow in the center, giving unusually wide margins at the sides with too small margins at the top and bottom. We feel that a consideration for shape harmony would suggest that inasmuch as the page is wide, the measure in which the type is set should be wide also.

THE HERALD PRESS, of Montreal, Canada, has issued a handsome booklet entitled "Service," in which are outlined the plans for giving to its clients advice and counsel on all matters pertaining to printing and advertising. The booklet is exceptionally well gotten up, and is printed in colors. We show herewith reproductions of some of the pages.



Menu by the Loring-Axtell Company, Springfield, Massachusetts.

A PACKAGE of commercial specimens from the Loring-Axtell Company, Springfield, Massachusetts, shows some interesting typographical designs. Among others, a program and a menu are especially noticeable, and we show herewith reproductions of them.



Program cover by the Loring-Axtell Company, Springfield,

C. M. Brosius, Sumner, Mississippi.—The "sale" bill is very nicely handled, although we would suggest the avoiding of letter-spacing condensed type, as has been done in the top line. This, however, was perhaps due to a lack of a desirable type-face for this particular purpose. The general arrangement is very satisfactory. We note that you have spaced unusually wide between







Pages from an elaborate booklet by The Herald Press, Montreal, Canada.

words in some of the panels, and we would suggest that where a line or group of lines are surrounded by rules, it is always desirable that the space between the ends of the lines and the rules shall be as great or greater than the space used between the words in the lines. The advertisements in the paper are

SOUTHAM PRESS LIMITED, TORONTO the present six-storey building erected, according to plans carefully worked out to provide for healthy growth and expansion. It is significant, and gratifying, that in less than a third of a century, from a modest beginning, the annual volume of business of the Toronto and Montreal plants had so increased as to entitle the Southam Press, Limited, to rank as one of the leading printing houses in America. Among its clients are found not only the strongest Canadian concerns, but a good percentage of its business comes from the big advertisers in the United States, who are seeking Canadian trade and recognize the advantage of having their work in the hands of men in touch with Canadian conditions. Toronto is the natural distributing point for the Dominion, and this fact has been recognized for some time by American manufacturers. By having their printing done here, the cost of distribution is reduced, the duty on the printed matter is partially saved and a further advantage found in the prices made possible by efficient organization and superb equipment.

Page from a handsome booklet by the Southam Press, Ltd., Toronto, Canada.

well handled, although we note a tendency in some cases to display too much of the matter in the advertisement, and we would suggest that the most pleasing arrangements are those which bring out but few points and subordinate the balance of the matter so that the few points brought out may attract the eye more pleasingly and forcibly. Where we attempt to display too much in an advertisement, we usually find that nothing is displayed as strongly as it should be.

Among the specimens received during the month perhaps the handsomest and most elaborate is a booklet gotten out by the Southam Press, of Toronto, Canada, to bring to the attention of the public its facilities for the production of the highest grade of printing. And the booklet itself is an exemplification of this ability. As an example of platemaking, designing, embossing and printing it is especially effective. We show herewith reproductions of some of the pages.

The Hillsboro Journal, Hillsboro, Illinois.—The card is quite satisfactory, except that there is too much space between words in the last line.

J. L. BUNKER, Kansas City, Missouri.— The letter-head is good in design, although the rule is rather heavy to harmonize in tone with the type-matter.

WARD, ELLWOOD & POUND, Vancouver, B. C.—The booklet would have been more pleasing if you had printed the text matter in the brown, using the green for the decorative color.

PHILIP REISTER, Hamilton, Ohio.—The specimens are well handled throughout, the type-designs and color combinations being very pleasing.

PROBANDT PRINTING COMPANY, San Angelo, Texas.—A full display line at the top would improve the appearance of the blotter. We would also suggest a smaller amount of red.

Specimens from the F. H. Cole Printing Company, Centralia, Washington, are well gotten up, examples of color-printing being especially good.

S. J. HULME, Melbourne, Australia.—The arrangement of the card is excellent, and although the lettering shows some slight irregularities this will readily be overcome by practice.

JOHN GROSSMAN, Cincinnati, Ohio.—The advertising card has been handled in a very satisfactory manner. A little brighter red would have made it more striking.

FAIRVIEW PRINTING COMPANY, Detroit, Michigan.—A uniform style of arrangement for the pages throughout the booklet would have been preferable to the variety which is now shown.

HOWARD C. HULL, Charlotte, North Carolina.— The work is all satisfactory, the booklet of letter-head designs being especially good.



Page from a handsome booklet by the Southam Press, Ltd., Toronto, Canada.

A PACKAGE of commercial specimens from Ralph J. McAnally, Omaha, contains exceptionally good designs, many of them being in colors. A careful simplicity of treatment characterizes all of Mr. McAnally's work.

FROM the William F. Fell Company, Philadelphia, Pennsylvania, we have received a package of high-grade specimens, among the most interesting and attractive being a booklet in green and brown, on gray stock.

SPECIMENS from the Stutes Printing Concern, Spokane, Washington, are good in design and pleasing in color treatment.

E. F. Peterson, Galveston, Texas.— The specimens are excellent and you are to be congratulated upon their appearance. We show herewith reproductions of two of the ticket designs.

A BOOKLET of two-color suggestions issued by the Electro-Tint Engraving Company, Philadelphia, Pennsylvania, is handsomely gotten up, the various pages showing pleasing color combinations printed from high-grade plates.

George Herzing, Nazareth, Pennsylvania.— The two upper lines on the title-page should be lowered a trifle in order that the space above them may be as great as the space at the sides. The ornament should be placed a trifle lower. Otherwise the page is nicely arranged.

The Gateway to Canada's Abundant Prosperity

Cover-design by The Review Company, Bridgeburg, Ontario.

A PACKAGE of commercial specimens from Ellis Coleman, Shreveport, Louisiana, shows the same careful regard for the fundamental principles of type-design that has characterized his previous efforts. Neat, clean typography, usually in one series of type, lends a special charm to his designs.

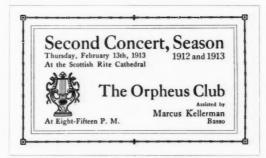
CLAY PRINTING COMPANY, Hickory, North Carolina.— The blotter contains too much decoration — so much, in fact, that the reading matter is overshadowed and the advertising value is lost. A more simple design, in one or two colors, would have been more effective.

FROM The Review Company, Bridgeburg, Ontario, we have received a package of interesting typographical designs. One of the most pleasing is a booklet printed in black, green and red, on gray stock, a reproduction of the cover of which we show herewith.

ESKEW JOB PRINT, Portsmouth, Ohio.— The blotter is very pleasingly handled, although a slightly stronger display at the top would improve its appearance. It is always desirable that the heaviest and strongest display be at or near the top of the job.

WE show herewith a reproduction of the striking cover of a booklet recently issued by Charles Hellmuth, New York, to further the interests of Raven Black ink. The cover is printed in black and colors, and is particularly pleasing.





Tickets by E. F. Peterson, Galveston, Texas.



Cover of an attractive booklet issued by Charles Hellmuth, New York.

Brown Printing Company, Camden, Arkansas.—We would suggest that you avoid the hair-line rules in your designs, especially those which are to print on hard, rough paper, as the light rules rarely if ever print an unbroken line. Rules of one-half point face are preferable. There is a little too much space

between words in the line containing the firm name. The design in general is very satisfactory.

SIMPLE, effective type-designs characterize the work of C. E. Haines, Montreal, Canada. We show herewith a reproduction of the cover-page of a booklet.

W. DICKSON, Gregory, Texas .- The examples are very satisfactory, although the decoration on the blotter is quite prominent and detracts to a certain extent from the text matter.

C. W. HEK, Southampton, Long Island .- Your specimens are very good indeed, and offer little opportunity for criticism. On the cover-page for the hospital booklet the use of plain rule dashes in place of the panels would have been preferable.

H. C. MILLER, Stratford, Ontario. - Some of the specimens show a tendency toward the use of too many panels and too much

> Endowment Assurance Sun Life Assurance Company of Canada

Booklet cover by C. E. Haines, Montreal, Canada

decoration. Unless the text matter lends itself readily to a panel treatment, the more simple typography should be used. Text type should always be spaced closely between words.

CHARLES MILLER, Chicago, Illinois.— The magazine is nicely gotten up, and you are to be congratulated upon its excellent appearance. The advertisements are particularly pleasing, due largely to the fact that they are in most cases confined to one series of type and are therefore harmonious in treatment.

W. E. JACKSON, Grenada, Mississippi.— On some of the pages of the booklet, notably the title-page and one or two of the advertising pages, you have used unnecessarily large type and the effect is not as pleasing as it would be if you had confined the work to the smaller sizes

FOSTER & PARKES COMPANY, Nashville, Tennessee .- The booklet is very nicely gotten up. We would, however, suggest that the reading matter on the title-page be raised a trifle rather than placed in the center of the page. Where we divide a page in the center we do not secure the proportion which is so desirable in type arrangement.

A MENU and program for a dinner celebrating the opening of The Bancroft Hotel, Worcester, Massachusetts, is an especially elaborate piece of work. The cover is embossed in leather, and the inner pages are printed in colors, on rough hand-made stock, the illustrations being tipped on. It bears the imprint of George W. King & Son.

J. E. Lux, Chicago, Illinois .- The blotter is a good example of rule-design, although the colors are too strong. place of the red would have been an improvement. There is too much space between words in the top line. Where initial letters are aligned with the bottom of the words which follow them there is no necessity for indenting the second line.

LOUIS J. HERZBERG, St. Louis, Missouri.—The combination of extended and condensed letters does not give the harmony of shapes so desirable in good design, and we think that an arrangement which would admit of the use of one style of letter throughout the job would be preferable. The card would look well in a subdued color, but is too bold if printed in black ink. Perhaps a single rule on either side of the words "Contractor and Builder" would add to the legibility of the reading matter.

THE PEKINS PRESS, Walden, New York .- We would suggest that you avoid using the text letters and the block letters in combination in the larger sizes. This applies particularly to your own bill-head, on which you will note that the decorative shapes of the text type do not harmonize with the plain lines of the block letter. Where the smaller sizes of the latter are used this lack of harmony is not objectionable. We would also call your attention to the fact that the text letter should never be widely spaced between words. Some of the specimens are crowded in appearance, due to the fact that too many lines are displayed in large type.

EDW. J. BUNDRICK, San Rafael, California .- Some of the specimens show a tendency toward the use of too many type-This is especially true of the statement for the San Rafael French Laundry. In order to have our typographical designs pleasing, we must see that they conform to certain well established principles. Two of these principles are shape harmony and tone harmony. Both of these require that the typefaces used in a piece of work shall have something in common. Shape harmony requires that the various type-faces shall be of the same general shape, while tone harmony requires that they shall be of the same general tone or color. Where we mix a number of type-faces in one job the result is usually a violation of one or both of these principles. For this reason, a piece of work set all in one series is preferable to one on which several faces are used.

ADMONITION.

BY ROSS ELLIS. Printer, soldiering there at your case, Watching your "take" with a red-rimmed eye, Clicking your rule at a nervous pace, Holding your breath as The Boss goes by, Setting a stickful that looks like pi-The game you're playing is bound to lose; Buck up! It's never too late to try. He travels fastest who cuts out booze!

Tired were you, thought that you'd need a brace. Just one stiff jolt to be up to par? Well, you got plenty in "George's Place," Shooting the dice on the beer-wet bar, (Twenty-six drinks and a punk cigar) You are a Prince to the bums and stews; Yes, but now what do you think you are? He travels cleanest who cuts out booze!

Not a concoction the drug stores sell. Howe'er it bubbles and froths and flows, Alters the fact that you feel like - well, Like the last, lingering summer rose; Nor does your fragrance delight the nose, Despite your "breathlets" and "chicle-chews"; Yet you imagine that no one know His job is safest who cuts out booze!

Printer, paste this in your work-day hat: Little it matters what path you choose, Over the hills or along the flat He travels farthest who cuts out booze!



BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Metal Adheres to Mold.

A North Carolina linotype machinist writes: "I am having trouble with metal clinging to mouthpiece of Model 8 linotype 'carbolite' molds after a few moments' run. Am unable to account for this. As you will see by the enclosed impression of mouthpiece, the lock-up is perfect, no whiskers on back of slug when mouthpiece is clean, but the slug soon gets smooth on the bottom. The machine does not back squirt. I have a number of other machines having both steel and carbolite molds, but not one has this defect."

Answer.—You should procure a thermometer (J 682) and test the metal temperature. It is quite likely you will find that if you increase the temperature a trifle it will remedy the trouble. Do not turn down your mouthpiece burner, as this often causes the trouble you refer to. Also see that this burner has a blue flame. We do not believe that you will have any further trouble if you secure a proper temperature. The test on paper you send looks all right, but we would not depend upon it if we were in doubt. Would prefer a test of ink from mold to mouthpiece. Coat the mold lightly with red or bronze-blue ink and have the mouthpiece free from metal. Remove the back mold-wiper and allow the cams to make several revolutions. The test shown by ink on the mouthpiece can be relied upon. Lubricate the back mold-wiper with Gredag.

Face of Slug Damaged.

An operator in Utah writes: "Enclosed find slug with the letter 's' smashed. The trouble occurs most on the black eight-point. I readjusted the screws on the first elevator and the trouble stopped, but only temporarily. We have a Model 5, which has been in use nearly four years. The elevator does not seem to take the right position while casting, or the trouble lies with the justification. What is it?"

Answer .- Tighten the left gibs of the first elevator a trifle, yet allow enough play so the elevator can descend freely. Set up a short line and recast about four slugs. Examine the face and see if any bruises occur next to the spaces. If a bruised character is seen, the next step will be to again recast four slugs from the same line. During the casting of the lines hold the pump-stop to the right. Again examine the face of the slugs next to the spaces. It is quite possible that the bruises will not be found on slugs cast while you hold the pump-stop to the right. Still, if bruises are found the same as before, then test and reset down-stroke of the first elevator. Have the machine come to a stop just before the line is cast. Observe the space between the vise cap and the back screw of the first elevator. If you note that there is more than one point space then loosen check nut and turn the screw so that a space

of about one point is secured between end of screw and vise cap. Again recast, and examine face of the slug as before. To recapitulate: Set elevator left gibs so as to allow the minimum space for the slide. Weaken the pump-stop spring so that it will just have stress enough to return the right jaw to place and no more. Reset the down-stroke of the first elevator as described last.

Bent Line-Delivery Slide-Finger.

A correspondent in Indiana writes: "I notice in your September issue a communication from a linotype operator in Wisconsin stating that he is having trouble with damaged matrices on his Model 10, and as I had exactly the same experience with the Model 10 here when it was first installed, I am sending a suggestion which I think will remedy his difficulty. The first thing to do is to take off delivery-slide spring (D 405) from back of face-plate, as this is usually found too strong for the Model 10, and if stretched is apt to be so loose that it will fall off and clog the delivery. I have found the machine works equally as well without it. Next take delivery-slide long finger (D 588) off and bend same so that it will slant slightly toward starwheel at bottom. This allows the matrices to crowd together as they enter vise jaws and tends to keep them from crowding off on end of line. It may seem at first glance that this operation is just backward and that the matrices would crowd worse than ever, but this does not prove to be the case. The long finger (D 588) should be filed off at the bottom to make an angle where it is now notched and then set up close to the assembler finger (D 1547) for all measures. Great care must be taken in bending the long finger so as to prevent breaking. The safest way to do it is to put it in a vise and bend, using two small blocks near the ends on one side of the finger and one block near the center on the opposite side."

To Lighten the Keyboard Touch.

An operator writes: "I have read your Machine Composition Department for quite a while and it has helped me in a good many cases, but here's one on which I wish you would give me your advice. I am working in a two-machine plant — Model 1 and Model 5 machines. The Model 1 machine has comb-spring in keyboard keybars and you have to punch the keyboard very hard in order to get the letter. Which is the quickest, easiest and best way to loosen up the keyboard and make it almost the same as the Model 5?"

Answer.— You can improve the touch of your keys by removing the comb-springs and by cleaning the key-levers and keybars. This procedure will cover the operation fully:

(1) Lock the verges. (2) Remove the keyboard covers,

belt, disconnect the link from the assembling elevator, remove pi tray and copy-hooks. (3) Take off the front and back cam frame. Remove the screws that attach the keyrod lower guide to the keyboard posts and the screws that hold the lower spring-plate to the posts. (4) Remove the screws that attach the keyboard to the base of machine. (5) Tilt upward the front end of the keyboard and hold the spring-plate outward from the lower guide-plate and as the top of the keyboard posts descend, the dowels will not catch on either the guide-plate or spring-plate bars. This latter part of the operation is attended with that possibility, and if such an occurrence takes place the operator comes to grief, because the keyrods are detached from the verges. However, with care it should not occur. When the keyboard is placed on a well-lighted table or bench the work of removing comb-springs and cleaning may begin. Remove the screws in the key-lever fulcrum rods and take out the rods and then the levers. Remove the screws in the keybar banking bar and remove the keybars from their guides. The tray may be detached from the frame, and the frame cleaned of dust by using a bellows or other means. The keybars may be washed in gasoline and allowed to dry. Rub them on both sides on a graphited cloth. Stack them on their edge in a galley, turning them all one way, then graphite the upturned edges with a brush. Turn them over and give the same treatment to the opposite edge. The keylevers may be polished on both sides near the front end where they have contact with the sides of the slots. Clean the slots with gasoline on a cloth rubbed in on the end of a piece of brass rule. Clean the slots of the upper and lower guides of the keybars, then graphite these slots with a brush. Polish the fulcrum rods and the banking bar and graphite them. Remove the comb-springs and leave them off. In assembling these parts put in the lower row of keylevers and their fulcrum rod, then the next row and their fulcrum rod and so on. When this is done, turn the back of the keyboard toward you, place a block beneath the back lower end and raise it about four inches. Place the keybars in position on the ends of the key-levers and then put in the banking bar. Put on the keyboard, using care in passing the upper end of the posts between the lower guide-plate and spring-plate bars. Fasten with the screws and then attach the lower guide and spring-plate bars to the posts and see that all keyrod springs are in place, connect the assembling elevator. Remove the rollers and wash them in soapy water or roughen their surface with coarse flint paper. Wipe the bearings clean and rub on a drop of oil. Withdraw the cam-yoke wire and the trigger wire and place the triggers in a vessel and cover with gasoline, allowing them to soak while you clean the cam yokes and oil the cams. With a piece of cloth slightly dampened in gasoline wipe the free end of each cam yoke. Examine the milled edge of every cam and sharpen those that need it with a fine three-cornered file. Take a piece of fine wire, flatten one end and use it to deposit a drop of clock oil on the pivot of each cam. Examine each wire and straighten and polish those that require it. Remove the triggers from the gasoline and dry them. Rub them on a graphited cloth. Before putting them in place in the cam frames take a clean cloth and moisten it with gasoline and clean all of the slots in the frames, then with a brush graphite these slots. Place the cam frame in a raised position with the bracket perpendicular and put in the triggers, passing the wire through the lower hole. Invert the cam frames, if it is the old-style frame, and put in all the cams, then pass in the wire. Put in the roller and turn it to bring all of the cams normal. Of course the triggers should be in proper position also.

Lock the triggers by passing a wire through the upper hole and allow it to extend past the edge of the outside bracket. The bracket screws, the small ones on the outside, should be a trifle loose. Put the cam frames in position by first placing the upper ends of the brackets on the dowels, then the lower end, inserting the screws that hold them in position. When they are attached in place, see that the rolls turn freely. When the parts are properly placed put on the belt and remove verge lock and try the keys. Avoid using gasoline on the rollers and cams while they are in the machine.

Minor Difficulties.

An operator in Iowa writes: "(1) I am enclosing a slug which you will notice has a fin on the left-hand end, as if the metal squirted between the vise jaw and the liner. The liner and jaw appear to be in good condition; I change liners several times a day, but the result is the same on all slugs. The left-hand vise-jaw block has considerable play in the casting, allowing the jaw to be pressed back past the right-hand jaw. Would that cause the fin? (2) I intend to lower the pot as the impression of the mouthpiece holes are not in the center of the slug. (3) When recasting lines in the auxiliary position, the first elevator often stops at the top of the vise frame on account of the blocks supporting the matrices projecting slightly from the elevator head and catching on top of the vise frame. Is it because the elevator rises too high? They do not bother when recasting light-face lines. (4) Sometimes when a line containing both light and black face characters ascends to the firstelevator cap head, the lugs that release the black-face characters, allowing them to drop, will bind slightly, causing the elevator to go up with a bang. What is the cause and remedy? (5) Occasionally when a line is about to transfer, the matrices will strike against the end of the secondelevator bar, stopping the machine. By agitating the spaceband transfer lever a little the line transfers all right. (6) The right-hand end of the mouthpiece will sometimes get cold so that the slugs are worthless; then I have to stop and warm up the mouthpiece with the torch. To keep it warm enough I have to keep the blaze turned up so that it blazes up around the end of the mouthpiece. I have repacked the mouthpiece, but it doesn't help any. The foreman told me that the fins have always been on the end of the slugs, and one of the employees who operates the machine part of the time, told me that the mouthpiece has been getting cold on the right-hand end for the past three vears."

Answer.—(1) The outside of the liner, near mold cell, is probably worn by contact with the right jaw. The fault is not with the jaw, but likely with the mold cap not holding the liner tight. Get a new liner. You may find that the mold cap is warped. (2) The jets on the slug show that the pot has correct height. If you lower it the jets will not show full and round next to the base of slug (smooth side), so leave the pot as it is. (3) The names you give to parts and the reference to positions make it difficult for us to understand what you mean. Please give this question again. (4) Try graphiting the top of the duplex-rail levers and the back edge of front jaw and see if the first-elevator jaw will not seat with less noise. If this does not effect a remedy take the jaw off and remove the plate from the lower side of the front jaw, then polish the duplex rail with graphite. Replace the parts and try it again. (5) At times it is found that the duplex lever springs are too stiff. Keep the working parts lubricated with graphite. The catching of a line on the end of the second-elevator bar may be due to a weak or broken starting-spring. Examine the spring, and if it is not broken it may need an increase of stress. (6) If the mouthpiece gets cold on the right end it may be due to an obstruction in the chimney of the pot. Remove the cover and liner and explore the ventilator openings with a wire to dislodge soot or other obstructions. The mouthpiece burner should be turned up full, and the governor should be set to allow sufficient heat to keep the metal back of the mouthpiece from getting cold.

Metal-pot Burner.

The following interesting communication is from a Kansas correspondent: "I had been having trouble with the burner under the mouthpiece, and following your instructions, I removed pot cover (there is no liner on this machine) but failed to find any obstruction, and there was no soot whatever. The fire under the pot is never turned out except when necessary to clean burners. However, I tried lighting the burners from top of chimney. They lighted, but not readily, and then I was compelled to light the throat burners, as they would not light from the chimney every time as the pot and mouthpiece burners do. We use natural gas and it is exceptionally clean, absolutely no soot, and get a good blue blaze. In one experiment I discovered the throat burners would stay lighted if I turned the blaze under the pot very low, but as I gradually turned it up the blaze under the throat would diminish. But on taking the auxiliary burner (the burner I use to occasionally heat up the mouthpiece), lighting it, and gradually running it up under the throat, I discovered it would stay lighted until I got within about three-quarters of an inch from the top of the throat burners. I removed the burner and cut off about three-quarters of an inch of the throat burners, and that seems to have done the trick, for they burn fine and dandy now. I might have done wrong by reducing the height of the throat burners, but as they were of no use to me before, I thought I would try it. There seems to be plenty of space between pot and jacket under throat. It works a great deal better and I have pretty good control of gas. One bad feature is that the last two letters or so on the right-hand end of slug seem to chill occasionally. I might state here that the mouthpiece burner troubled me also. It had a tendency to flicker out at righthand end for a second or two and then light again. The ventilation holes back of it, opening into chimney, were open, which I suppose is right. I removed the tin shield in front of burner, which is screwed into that part of the crucible holding mercury reservoir, and that seemed to remedy the fault, but still I get the cold letters occasionally. Holes in mouthpiece are not clogged, as I can run a wire through them freely."

Answer.- We believe you can improve the sharpness of the letters on the right end by raising the pot a trifle on that side. Turn down on the top screw of the right pot leg. Set up a line and recast two slugs. Allow, the machine to stop, then turn down on this screw and recast a few more slugs. Examine the characters on the right end with a magnifying glass to determine if any change has taken place. If no improvement is noted it may be necessary to deepen the cross-vents or drill another hole between the first and second which will form a triangle. This hole will be a trifle above the other two and between them. Then take a heavy knife-blade and hammer and cut the crossvents deeper. After this is done take a second-cut file and smooth down the ridges formed on each side of the vent cut. (See page 187, of "Mechanism of the Linotype" for information about files. No. 3 file, as shown on that page, is suitable.)

Recent Patents on Composing Machinery.

Paper Perforator.— F. H. Pierpont, Horley, England, assignor to unston Monotype Machine Co., Philadelphia, Pa. Filed April 12, 1911. sued May 13, 1913. No. 1,061,561. Pump.— F. H. Pierpont, Horley, England, assignor to Lanston Monope Machine Co., Philadelphia, Pa. Filed March 4, 1912. Issued May 1912. No. 1,061,562.

Pump.— F. H. Pierpont, Horley, England, assignor to Lanston Monotype Machine Co., Philadelphia, Pa. Filed March 4, 1912. Issued May 13, 1913. No. 1,061,562.

Low-metal Alarm.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Co., New York. Filed May 7, 1910. Issued June 3, 1913. No. 1,063,267.

Typecaster.—H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Co., New York. Filed May 17, 1909. Issued August 19, 1913. No. 1,070,876.

Two-letter Matrix Assembler.— H. Degener, Berlin, Germany, ass.

Mergenthaler Linotype Co., New York. Filed May 7, 1910. Issued June 3, 1913. No. 1,063,267.

Typecaster.—H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Co., New York. Filed May 17, 1909. Issued August 19, 1913. No. 1,070,876.

Two-letter Matrix Assembler.—H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Co., New York. Filed November 15, 1909. Issued August 19, 1913. No. 1,070,947.

Two-letter Matrix Distributor.—J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Co., New York. Filed January 27, 1912. Issued September 9, 1913. No. 1,072,653.

Multiple Magazine Matrix Escapement.—D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Co., New York. Filed November 14, 1912. Issued September 9, 1913. No. 1,072,787.

Two-letter Matrix Distributor.—L. E. Morrison, New York, N. Y., assignor to Mergenthaler Linotype Co., New York. Filed February 28, 1912. Issued September 9, 1913. No. 1,072,763.

Two-letter Matrix Assembler.—F. W. Neumayer, Baltimore, Md., assignor to Mergenthaler Linotype Co., New York. Filed July 21, 1909. Issued September 9, 1913. No. 1,072,763.

Two-letter Matrix Assembler.—F. W. Neumayer, Baltimore, Md., assignor to Mergenthaler Linotype Co., New York. Filed July 21, 1909. Issued September 9, 1913. No. 1,072,763.

Typograph.—J. Dorneth, Berlin, Germany, assignor to Typograph, G. M. B. H., Berlin, Germany, Filed July 26, 1907. Issued September 9, 1913. No. 1,072,927.

Multiple Magazine Distributor.—J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Co., New York. Filed November 9, 1913. No. 1,073,705.

Typograph.—D. Petri-Palmedo, Providence, R. I., assignor to Electric Compositor Co., New York. Filed December 23, 1911. Issued September 16, 1913. No. 1,073,705.

Typo Casting and Setting Machine.—H. J. S. Gilbert-Stringer, Brighton, and P. W. Druitt, Mitcham, England, assignors to E. H. Allen and A. F. DeFonblanque, London, England. Filed February 12, 1910. Issued September 30, 1913. No. 1,074,858.

Linotype Keyboard Cam.—F. E. Bri

Multiple Magazine Dinotype.—P. F. Dodge, New York, assignor to Mergenthaler Linotype Co., New York. Filed January 2, 1912. Issued October 7, 1913. No. 1,074,935.

Distributor Clutch.—R. M. Grove, Brooklyn, N. Y., assignor to Mergenthaler Linotype Co., New York. Filed December 28, 1911. Issued October 7, 1913. No. 1,074,945.

Matrix Escapement Mechanism.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Co., New York. Filed January 22, 1913. Issued October 7, 1913. No. 1,074,956.

Multiple Magazine Distributor.—J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Co., New York. Filed April 1, 1912. Issued October 7, 1913. No. 1,074,950.

Water-cooled Mold Disk.—H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Co., New York. Filed September 12, 1910. Issued October 7, 1913. No. 1,075,024.

Multiple Magazine Distributor Entrance.—R. O. Boardman, Grand Rapids, Mich., assignor to Mergenthaler Linotype Co., New York. Filed January 16, 1912, and September 11, 1912. Issued October 6, 1913. Nos. 1,075,137 and 1,075,138.

Mold Disk.—H. Degener, Berlin, Germany, assignor to Mergenthaler Mold Disk.—H. Degener, Berlin, Germany, assignor to Mergenthaler

Mold Disk.— H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Co., New York. Filed July 13, 1911. Issued October 7, 1913. No. 1,075,141.

Linotype Co., Awar No. 1,075,141.

Slug Ejecting Mechanism.— H. A. W. Wood, New York, assignor to Wood & Nathan Co., New York. Filed September 28, 1907. Issued October 7, 1913. No. 1,075,180.

TUMBLING THE TYPE.

Not perhaps since that memorable error occurred in a newspaper in which the Empress Eugenie was referred to as the "Express Engine," has so curious a mistake been made in a heading as that which figured in the Islington Gazette, August 25. An article dealing with the serious outlook in the London building trade was given the heading: "The 'D - n Fools' Policy," but without the softening rule which appears here. It is obvious that the words should have been "down tools." On the following day this apology appeared: "We regret that owing to a printer's error, a heading in our issue of yesterday given by a member of the staff to a brief article on the painters' strike, 'The "Down Tools" Policy,' was converted into a phrase never intended by the writer, and which under no circumstances would be sanctioned by the editor." Those who know the reputable manner in which the paper is conducted would never think otherwise .- Printers' Register.

THE STEVENSON EXTENSIBLE LINER.

Linotype machinists and operators who have experienced difficulty piecing, building up liners or using emergency liners will be interested in the accompanying illustrations, showing the new extensible liner now being placed on the market by Ashton G. Stevenson—more familiarly known as "Steve" or "the man behind the matrix"—who became so widely known in printing circles through the invention of the lino-tabler system, the broach and other devices for tabular work. Mr. Stevenson has taken great pains to perfect his new liner before

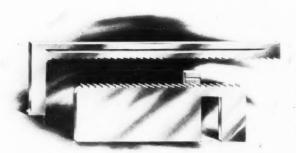


The Stevenson Extensible Liner.

Separated to show the construction. This size will take care of all measures from thirty down to eighteen ems.

placing it on the market, and in order to develop any points that might be improved he placed some of the liners in several offices where they were in practical use for over a year. This brought out a few minor points which have been incorporated, and now the inventor and a large number of machinists to whom he has shown the liners pronounce the construction as perfect, and the article as one of inestimable value to every office having a linotype machine.

Mr. Stevenson is very enthusiastic about his liners, and states that they are by far the greatest improvement he has given the trade. They will naturally be a great boon



The Stevenson Extensible Liner.

Separated to show the construction. This size will take care of all measures from eighteen down to four ems.

to the smaller office, which in the past has been handicapped by a lack of liners, and will be equally welcomed in the larger plant, where it is frequently desired to work several machines on one measure, and the very largest shops must face this problem regularly. Also on all twinslug matter over 30 ems where odd measures such as 31, 33, 35, etc., are required, rarely has any office the necessary 15½, 16½ or 17½ em liners. As the teeth in the two sections are graduated by nonpareils, absolutely any

measure or half-measure from 4 to 30 ems can be obtained by the use of the long and short sections.

At present these novel liners are being manufactured in 6, 8, 10 and 12 point; later they are to be put out in 5½, 7, 9 and 11 point. It will be readily seen that a set of eight of the new devices, two each in the four sizes, would give an office the same facilities it would enjoy from the use of over two hundred of the ordinary liners. Having all slugs cast to the exact size required will obviate a large amount of sawing or cutting, with the consequent burrs and crumbs of metal which throw the slugs out of true and prevent a perfect lock-up and make-ready. In matter requiring rules or borders surrounding, it will likewise do away with the filling matter between the slugs and border, with the consequent overlapping, working up or falling out of such filling, as the operator will be enabled to set the matter to the exact length required.

Many a job has been tied up and great loss of time involved, when in the rush of changing the machine too



Ashton G. Stevenson.

Inventor of the extensible liner.

long an ejector has been left or put in the machine with the inevitable smashing of the liner and frequently the mold. With the new devices the auxiliary piece would simply be forced out of the mold without damage to liner or mold.

The inventor claims that machine costs will be greatly lowered by the use of these extensible liners, as it is customary to charge the large amount of time required to cut or saw slugs as machine time, owing to the fact that incomplete facilities on the machine involve this extra labor, largely increasing the apparent hour cost of the machine.

Offices have been established in the Rand-McNally building, Chicago, where business will be carried on under the simple caption of "Lino Aids." When questioned as to the selection of this title Mr. Stevenson stated that he has under way a number of other patents, all of which are designed to simplify the working of the linotype machine and to aid the operator to an increased output. Judging from the success of his previous patents this new extensible liner should jump into instant favor, and the trade at large will watch with interest for the other patents to be placed on the market.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Obey Orders.

J. T., Springfield, Massachusetts, writes: "In the June issue, answering a correspondent who seeks information as to the correct use of the letter c in McHenry in a cap. line, you indicate the use of either a small-cap. or lower-case c. It so happens that in my work this difficulty crops up frequently, but in a small-cap. line, and the powers that be have prescribed the use of an apostrophe, presumably because there is no appreciable difference, in this particular font at least, between the small-cap. and lower-case c. In this exigency what would you do?"

Answer.— The only thing to do is to obey the prescription of the powers that be. In the earlier answer no thought was given to clear small-caps., the question being asked of clear caps. only. Such names are most properly printed with a c smaller than the text, but the most convenient way is McHenry, etc., when the c comes between two capitals. As a matter of proper form the apostrophe has no justification; but in a clear small-cap. line it is the only convenient character.

Point After Parenthesis.

A. V. G., Boston, Massachusetts, writes: "It has been a rule of our proofroom to omit punctuation before and inside parentheses and to place it outside the closing parenthesis. Ordinarily I can approve of this, but in sentences such as the following I assert that the comma should precede the parenthesis: 'In the catalogue of sale of September 29, 1863 (Exhibit G), with the exception,' etc. 'January 26, 1868 (the day of the great snowstorm), was the day,' etc. It seems to me that this practice throws the parenthesis into too close connection with the year, whereas it really refers to the preceding words in one case and to the day of the month in the other. The proofreader insists that the sentences are correct as above punctuated. We are called upon to punctuate all our copy, and so can not follow copy. Will you kindly tell me whether I or the proofreader is right?"

Answer.—The proofreader is right. Some people would not admit that we are right in saying so, but these people are much fewer now than they used to be. We do not know of any of them, however, who would do what our correspondent seems to indicate. If they used a comma before the parenthesis, they would use another at the end of the parenthesis, just before the closing curve. This is a cumbersome style that used to be common, but is now seldom seen. Parenthesis-marks are used to disconnect the matter enclosed, not to connect it with anything. As to referring to preceding words, in the first sentence, one could tell better if the whole sentence had been quoted; the beginning is omitted. It may easily be true that the parenthesis would fit better in another place, or that the sentence would be better without any parenthesis. In the

other case it is true that the parenthesis refers to the day of the month, but it is also true that it refers only to the day of the month in a certain named year. No possibility of misunderstanding is to be found in either case; therefore there is no good reason for a departure from the rule. A good plan for such matters would be to accept what the proofreader says as correct; if you have a good proofreader he will generally not lead you far astray, to say the least. We do not see why you can not follow copy when copy is right, even if you are called upon to punctuate it. Sometimes the only effect of change is deleterious. It does not properly follow from such a demand that many points must be added, or that the pointing must be changed.

The Other Two.

R. L., New York, asks: "Has usage sanctioned such expressions as 'the other two' when 'the two others' is meant? That is, comparison being not between groups of two, but between one such group and another of any number."

Answer.- Yes, that is one of the many expressions that are continually used without challenge, save from an occasional hypercritic. We can not afford to indulge in such hair-splitting as the close logical distinction between the other two and the two others. It would yield no material gain, for no one could possibly understand it to mean anything other than exactly what is meant, no matter which expression happened to be used. Happening is good enough in all such cases, and no sufficient reason can be found for attempting to induce busy people to keep in mind such subtle distinctions between every-day forms of expression. Nothing would be gained in grammar, for each form is perfectly grammatical, since in each the words are used in regular construction. Hair-splitting is generally supposed to be almost obsolete; but there is still too much of it among would-be critics of grammar. Most of those who try their hands at such criticism make ridiculous blunders. Witness the frequent objections to had better and had rather as being ungrammatical; the almost universal adoption of over his signature instead of the correct under his signature, to the absurd result of using it often when the signature actually appears above; such things even in grammar text-books as Ramsay's saying that English adjectives sometimes take a plural, as in knights templars, which is proper only because templar is a noun, and many other absurdities based on false grammar.

What we do upon some great occasion will probably depend on what we already are; and what we are will be the result of previous years of self-discipline.— Liddon.

Written for THE INLAND PRINTER.

THE DICTIONARY FOR THE PROOFROOM.

BY F. HORACE TEALL.



T is inevitable that there should be different choices among the various dictionaries, and that no one ever can prove that one of them is actually the best. Every maker and every publisher is sure to assert superiority, and every agent who sells a dictionary must be well prepared to show that his is better than any other. An

impartial comparison of any two, with anything like a strictly trustworthy result, is practically impossible. One thing that could be proved is that every one has some defects, and probably there is a nearly equal amount of weakness in each. Unquestionably no one of them is fairly assumed that the recommendation to accept the dictionary as final authority was addressed to everybody, when it was clearly meant for printers only. It is a recommendation well worth repetition. No printing-office should be without a large dictionary, and in every office some one dictionary should be chosen as the final authority, and should be consulted frequently enough to insure full compliance with the order to follow it. Of course this order would be subject to special exceptions, but it should hold whenever such exceptions are not ordered. When spellings are to be used regularly that differ from those preferred in the dictionary, the chosen forms should be written or marked in the book. This should be done every time such a decision is made, without delay. In this way a convenient record of what is to be done can be secured, and this seems to be the only way to secure it.

Choice of the work to be adopted as authority must rest



THE RAILWAY BUILDERS.

Scene on the line of the Grand Trunk Pacific Railway in Canada. In connection with these pictures of the rapidly developing Canadian Northwest, it is interesting to note that H. G. Goodfellow, who some years ago was connected with The Inland Printer, is now engaged as land agent for Fort Fraser (B. C.) lands, in the Westminster Building, Chicago, and reports a steadily growing interest in these prospects. American tourists are planning vacation trips to this great scenic country in increasing numbers, and Mr. Goodfellow, who has returned from an investigating tour, has a store of valuable information regarding the country for all interested inquirers. The Inland Printer and its friends are great developers of business.

Photograph by Edmund Kinyon, Grass Valley, California.

entitled to the full measure of praise that is uttered for each. We mean by this simply that all dictionaries, like all other human works, have many imperfections.

Some time ago, when the writer said in print that every printing-office should adopt a large dictionary as its chosen authority and follow it without change, an editor expressed disapproval and said he had never used a dictionary of English. We may be certain that he has not benefited through lack of what the dictionary would have supplied. No man could possibly know the whole English language.

An error made by the objector was of a kind that is only too common, and is disastrous in many instances. He

on individual preferences, and these are influenced in so many ways that no one can ever state them all clearly. Often the choice must depend on the opinions of other men, if it does not always. Not many persons can decide by examination and comparison which of two or more dictionaries is the best or most suitable for their use.

The present writer is one of the comparatively few who may be supposed able to choose independently, even because of the mere fact that he has had to compare much of our three large works closely. Such comparison was a compulsory part of his work on each of the three, especially for the purpose of avoiding infringement of copyright.

This, of course, involved only the definitions, which are not of prime importance to printers in their work, though important as information to everybody personally; but incidentally the details most sought by printers could not escape notice. In definition there is little difference as to general value; each of the three is too good to be subject to faultfinding except for some scattered small defects, from which no one is free. As to matters of form a decided preference may be expressed, with the assurance that it is

terms ever given in one vocabulary, which greatly enhances its usefulness for printers. In the spelling there is much that does not please the writer, but that is equally true of all dictionaries except Worcester's, now so unfortunately disappearing. The spelling is nearly all just what people knew so many years as Webster's spelling, which has been much changed in the latest so-called Webster's Dictionary.

Use of hyphens in compound words is far more extensive in the Standard than in common usage, but only enough



MOUNT ROBSON IN WINTER.

At the base runs the line of the Grand Trunk Pacific Railway of Canada.

Photograph by Edmund Kinyon, Grass Valley, California.

the voluntary expression of personal opinion based on careful study.

The best dictionary for use as authority for printers is the Funk & Wagnalls New Standard Dictionary not their original edition, but the new one just published, which differs from the old work in many ways, with much improvement in each item of change. In the old work many long paragraphs contained long lists of words run together in such a way that some of them were far from their proper position, and thus were not readily found. Because of this, such assertion was often made as that the book did not contain even the common word bifurcate, while the truth is simply that the word was out of its place, appearing in the midst of a large group. Such grouping is preserved in the new work, but in such a way that each word is in its own natural order alphabetically. A great gain is made in usefulness for printers by placing everything in one vocabulary order, including proper names of

In the Standard is undoubtedly the greatest number of

so to meet reasonable demands for consistency. Only so could it be a record of what is found in the best literature, and so it is like all other good dictionaries except one, with some differences by way of correction. Webster's International was in its time the only dictionary that split apart words long known as compounds, and its successor, the New International, is now the only one that shows similar exasperating confusion. No printer has ever closely followed any dictionary in making compound words. The Standard is the only one that can be closely followed throughout. In this respect the new edition is exactly like the old one. Its forms were adopted after approval of a full printed list by hundreds of scholars to whom it was sent for criticism and suggestion.

A matter that is far more troublesome than it should be is the division of words into syllables. Always in dictionary-making, until now, such division has been decided without sufficient recognition of the practical needs of printers. Phonetics and etymology have had excessive and often puzzling effect, thus confusing a practice susceptible of

pure simplicity and easy consistency and resting on a substantial scientific basis. It is a remarkable fact that until now syllabication for a dictionary has never been entrusted to a printer.

The editor in charge of pronunciation and syllabication on the New Standard Dictionary worked many years at typesetting and proofreading before he became a lexicographer. That editor was the present writer, who therefore knows irrefutably that the practical side of the question was always kept uppermost. If any one can ever find a way to make the division of words more simple, more practical, or more consistent, he will gladly welcome the improvement, but he will be very much surprised.

Written for THE INLAND PRINTER.

FRANKLIN'S FIRST BOOK SELLS FOR \$5,025.

BY HENRY LEWIS BULLEN.



N December, 1724, Benjamin Franklin arrived in London. In his "Autobiography" he tells us, "I immediately got into work at Palmer's, then a famous printinghouse in Bartholomew Close, and here I continued near a year." "At Palmer's I was employed in composing for the second edition of Wollaston's 'Religion of

Nature.' Some of his reasonings not appearing to me well founded, I wrote a little metaphysical piece in which I made remarks on them. It was entitled 'A Dissertation on Liberty and Necessity, Pleasure and Pain." Franklin printed a small edition of this pamphlet at his own expense. He had previously written pieces for his brother's newspaper in Boston, but this was his first book. It circulated sufficiently to induce certain men of prominence to take notice of the nineteen-year-old compositor. It expressed freethinking ideas, which in later years Franklin modified, saying, "My printing this pamphlet was another erratum." The only knowledge of this pamphlet we had was this mention in the "Autobiography," until in 1850 a copy was discovered and purchased for 60 cents by Henry Stevens, a bookseller of London. He tried to sell it in his shop for \$5 and, failing to sell it, he auctioned it for \$95 to a book collector. In 1872 it was auctioned again and brought \$110. Some time before 1881 Henry Stevens found another copy which he sold to the Library of Congress for \$500. Every American citizen is part owner of that copy. A few weeks ago at the sale of the Huth library the 1850 copy was again auctioned and was bought for \$5,025 by Henry Stevens, son of that Henry Stevens who had originally bought the book for 60 cents.

Everything associated with Franklin's activities is rising in value. Franklin was the personification of common sense and progressive enterprise. Finding himself by accident a journeyman printer his common sense impelled him to use the types for his own advancement. Most of us use types to get wages with; Franklin's types made him the most useful citizen and the most honored of his time. When a very young man he did not hesitate to use part of his meager earnings to print his ideas. Later on he owned his types and never failed to use them to advance his ideas and his prosperity. The most profitable things to cultivate in all this world are ideas. Plant them with types. The printer has in his hands the greatest lever for human advancement, and it is gratifying to find that hundreds of distinguished scientists, authors, educators, editors, inventors and legislators trace their rise to fame to the opportunities they found in printing-plants. Those opportunities are there still and may be seized by printers with progressive brains.

Written for THE INLAND PRINTER.

INSTANTANEOUS PHOTOGRAPHY IN COLORS.

BY S. H. HORGAN.



HE most wonderful combination of photography and the printing-press is the color insert from the Van Dyck Gravure Company, of New York, shown in this issue of THE INLAND PRINTER. A strong statement—but the reader will agree with it after studying the portrait of the girl with the roguish smile and appreciating

what an achievement it is.

In the first place it is a photograph in colors made with the special camera and flashlight apparatus of the Polychromide Company of America. Three color-record negatives of this Titian-haired girl were made simultaneously and instantaneously. This in itself makes the portrait a marvel of photography.

From these three color-record negatives the Van Dyck Gravure Company, of New York, engraved photogravures on copper cylinders and printed on steam presses the nearly 17,000 inserts required for this edition of The Inland Printer. Therefore we have in this insert a combination of the greatest achievement in photography and the printing-press.

When, in December, 1908, The Inland Printer presented the first portrait made by photogravure in colors ever shown in a magazine, it startled the printing world so that demands for extra copies of that issue soon exhausted the supply and big prices were offered for copies. The present insert, framed, would bring good prices in any art store, for the subject itself radiates joy and the technic of the print makes it rank as a work of art.

To Charles W. Saalburg, of the Van Dyck Gravure Company, tribute was paid in these pages in December, 1908, for what he had accomplished in photogravure in colors, and now he deserves additional praise for his persistency in pioneering the combination of instantaneous photography in colors and rotary photogravure in colors, beyond which it would seem impossible for pictures in printing-ink to go.

MAMIE'S PICTURE.

BY N. C.

When Mamie's papa proudly brought Her picture to the Ed. Within a basin white she sat Bald as her little head.

We made a plate and printed Mame, So scant of garb, with glee, And all the neighbors envied Pa This wide publicitie.

The years rolled on and Mame grew up, So comely, tall and slim, Whoe'er she greeted with a smile The boys all envied him.

Her grandma, she lived in the past, Somewhat inclined to doat, And thus quite innocently she Corralled poor Mamie's goat.

She saved that paper picturing
Our Mamie in a bowl—
And showed it proudly all around,
As "Mamie, bless her soul."

The moral is, remember well
That time doth change us all,
So we must ever look ahead
Ere we for some things fall.



DODPOATO STREET

Instantaneous Color Photography

Reproduced by Tan Dyck Gravure Company, New York
Negotives by the Polythiomide Company's Comers, Localon and New York





BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Wood Engraving to Resemble Crayon Drawing.

In this department for September, page 881, was reproduced a wood engraving by a second-year student in a Paris art school. The original which the student strove to imitate in wood was a charcoal drawing of a head, and that he well retained the charcoal or crayon effect of the original by cutting with his burin in wood was admirably shown in our reproduction. Daniel Baker, manager of the Graphic Arts Board of Trade of Toronto, writes regarding this engraving that "if it is a wood engraving it is the first time that this character of work resembling a crayon or grained stone or zinc has been imitated on wood." And I have been asked if he is not right in his contention.

Answer.— During the "Golden Age" of wood engraving in this country several engravers tried to render effects in a grain instead of the white line and black line which was customary. Timothy Cole was particularly successful in accomplishing this. If Mr. Baker will turn to Scribner's Magazine during the spring of 1878, I can not recall which months, he will find several engraved portraits by Timothy Cole, notably the portrait of William Cullen Bryant, reproducing a crayon drawing by Wyatt Eaton, showing that our engravers taught the world in those days all manner of technic in wood engraving, which engravers everywhere have been trying to imitate since.

Prosperity Ahead for Photoengravers.

This year 1913 has included in it many occurrences that point to future good times in the photoengraving industry, so that we can confidently look forward with more hope to some measure of reward for all the brains, money and work that has been put into our business.

The important factor toward obtaining an adequate return for our labor is the adoption of the simple cost-finding system which has itself cost so much labor and money. This gives us a knowledge, in too many cases lacking, and this knowledge together with the proposed standard selling price will allow us to give more time to perfecting our product and introducing new features.

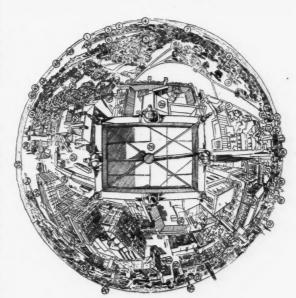
This year also marks the coming together of the representatives of the employer and workman into more friendly relations. The steps to this happy result began, appropriately, in "The City of Brotherly Love" during the Philadelphia midwinter conference. It was here that President Woll, of the employers' organization, was invited to address the representatives of the employers' organization. The next step toward harmony was the action of the Indianapolis Manufacturing Engravers in extending to President Woll all the courtesies shown the delegates to the employers' convention. Following this came an invitation to Commissioner Flader, "the brains of the bosses organiza-

tion," to address the delegates to the workingmen's convention in Cleveland. An agreement regarding the simple cost-finding system was arrived at between employers and workmen which will, it is to be hoped, lead to arbitration on all disagreements that may come up in the future between employers and workmen.

These questions of the cost and selling price being settled the trade can now give its attention to improving its product, and take up other processes as well as perfecting color-plate making for which there is a demand, the above being but two of the notable features of the year.

A Bird's-eye View Out of the Ordinary.

From A. Aley, art editor of the *Town and Country Journal*, Sydney, Australia, we have received a copy of a supplement containing an immense half-tone, 30 inches in diameter, reproducing what they term a spherical photo-



Spherical View of Sydney, Australia.

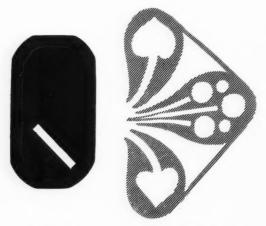
graphic view of the city of Sydney. Reproduced herewith is a line key-plate of the view, which will give some idea of its novel features.

A series of photographs was made from the dome of the highest building in the city. These photographs were made by pointing the camera successively at all points of the horizon until every point of the compass was recorded on the negatives. Prints from these negatives were made and trimmed "V" shaped, after which they were mounted so that the horizon made a circle and the points of the "V" met in the center. This, in theory, is the way this "spherical view" was made, though there was much redrawing and retouching on this circular photograph before it was ready for reproduction in the large half-tone. It is an idea which can be imitated in many cities, a splendid opportunity for such a spherical view being had in Indianapolis, for instance, by making it from the Soldiers' Monument. It will be interesting to note which newspaper in this country will be first to make such a view, though the credit for the idea belongs to Sydney, Australia.

Borders in Half-tone and Line Tints.

Half-tone and line-tint borders are becoming very popular and several readers have made inquiries as to the best way of making them from black-and-white drawings. *Process Work* describes the methods so clearly that it is reprinted here with their illustrations.

We will suppose that the pen-and-ink design is to be done with a straight-line screen effect. As the screen is



The Slit Stop

Tint from Line Copy.

ruled with lines that cross at angles of 45 degrees we must get rid of one set of lines. To do this cut a stop from cardboard with a slit in it at an angle of 45 degrees as shown. This "slit" stop being cut at one angle allows the light to affect the ruling of the screen only "one way." First make an exposure, using the "slit" stop and a sheet of white paper for the copy. The thickness of the lines in the negative can be regulated by the screen distance. Thus, if the screen is brought near the plate a thick line is the result, while if the screen is placed at normal distance for a halftone, the result will be an even-line effect. The length of the tint exposure is about a third of the line-work exposure.

Having given the screen tint exposure to white paper, remove the screen, focus the line drawing and expose on this line copy as usual. When the negative is developed it will be found that the exposure to the line copy has closed up the screen lines except where they cross the lines in the drawing. A much stronger negative it will be found is had by exposing the plate to the screen and the white paper first

Another method of doing this is to keep a stock of tint and stipple negatives, or films, on hand and merely strip the line negative onto the stipple and print in the usual way. When finished the line negative may be stripped off and the line or tint negative kept for another occasion.

Prints on Brunswick Black.

Phil. Hynard, Newtown, Sydney, Australia, writes: "Can you favor me with a formula for a solution for printing on glass which has been painted or coated with Brunswick black? I have been using a solution of gelatin and bichromate of ammonia which I have to develop in hot water. I want a solution I can develop in cold water as heat cracks the Brunswick black. Would the addition of chromic acid improve the solution at all, as it breaks a little on the edge during development?"

Answer .- This question coming all the way from Australia interests photoengravers for the reason that though the inquirer probably wants to use the process for making glass signs, still the method he is seeking is really a cold enamel process and should be available for zinc etching. Brunswick black is usually a black shellac varnish. If a glass or zinc plate is flowed first with Brunswick black this varnish can be coated with an ordinary enamel solution, using fish-glue instead of gelatin and chromic acid in addition to the bichromate; then if a print is made on this enamel it can be developed in cold water as enamel is usually developed. It should be placed into, or flowed over several times with a solution of chrome alum in water and allowed to dry. When dry the Brunswick black can be developed away from between the lines or dots of the image with alcohol, after which the plate can be etched without any heating, as the Brunswick black under the enamel image makes a good acid resist.

How Half-tones Wear Out.

A magazine publisher in New York showed the writer a copy of his magazine with a run from the plates and type direct of but twenty thousand, and asked why it was that the copper half-tones showed wear before the linotype matter. The answer was that the half-tones were either underlaid or overlaid to excess so that there was a grinding action on the surface of the half-tones. Fred W. Gage, one of the most successful of printers, describes this trouble so completely in the *Photoengravers' Bulletin* for September, that a few sentences are quoted here.

Plates made nowadays, even of 150 or 175 line screen, are much more deeply etched than were plates in the earlier days, yet more often than would seem reasonable half-tones show wear, even though but a few thousand impressions have been printed from them — with blackened edges, dirty sky and middle tones entirely lost. As a rule, the engraver is blamed for such results, the printer quickly jumping to the conclusion that the plate was defective in some way; whereas, in the writer's judgment, the printer is the one really at fault in about nine cases out of ten.

Most trouble of this sort can be traced to ignorant handling in the pressroom, and usually from one cause — the printing surfaces not traveling in exact unison. Many pressmen fail to realize that a modern cylinder press may become an engine of destruction if the cylinder be made larger in diameter than originally designed, by the addition of a few sheets too many in the "packing." This added diameter means an increase in circumference and a lengthening of the printing surface.

The printing surface of a cylinder so "overpacked" must inevitably travel faster than the bed, for they are both driven by a train of gearing which will not allow of any slowing up of the cylinder to allow for its increased size.

Naturally the slippage will show most on the edges of the plates or along the "gutters" of the form, and the grinding action must soon ruin the plates. This grinding action, is, of course, increased by "fuzz" from the paper or dirt from any other source.

This result is often noted on even the relatively coarse type-forms printed on presses out of adjustment, and it is not to be wondered at that the fine dots of a half-tone show it even quicker, and then the engraver is blamed for a result that he could not possibly foresee nor prevent, one that would not have resulted had his engraving been given proper handling by the pressman.

Etching and Proving Ink.

W. R. Bramblett, of Omaha, one of the pioneer engravers of the Great West writes: "I am going to trouble you by asking a favor. I have been unfortunate in losing a book with a variety of formulas in it. I need a reliable formula for etching ink and one for proving ink, and if you will favor me with those two formulas I will appreciate it very much."

Answer.— The writer still has notebooks forty years old and many formulas for the inks requested, but his very best advice to Mr. Bramblett and others would be not to make use of them but to buy the etching and proving ink required. It may interest readers to learn the ingredients of an excellent etching ink made by the writer in 1881. It contained 2 ounces of lampblack, 1 ounce of Burgundy pitch, 1 ounce yellow wax, 1 ounce resin, 3 ounces medium linseed oil varnish, 2 ounces mutton suet, 2 ounces powdered shellac, and 1 ounce of oil of turpentine. These were all heated together in an iron pot, and when melted, stirred and stirred, and after still more stirring it was poured into the small, glazed earthen jars we kept ink in. Before using this transfer ink, a little was put on a litho stone and ground fine with an ink-muller, a drop or so of oil of lavender being used to soften the ink.

There should be no excuse for making proving ink with so many makes of this ink at hand. The ingredients of printing-ink used to be, burned linseed oil, black rosin, lampblack and Prussian blue, while to-day it is made out of residues of all kinds. Here is the formula for printing-ink patented by Sam H. Turner in 1853: Resin tar, 4 pounds 6 ounces, lampblack 12 ounces, pulverized indigo blue 2 ounces, Indian red 1 ounce, and yellow resin soap 4 ounces.

Planographic Patents.

On August 12 last, the Patent Office issued three patents which were assigned to the American Planograph Company. The applications for these patents were filed in 1904, so that it required over nine years to convince the patent examiner that there was any new invention involved. The patents refer to a process of "galvanizing an iron base with molten planographic metal." In other words, using galvanized iron instead of zinc for planographic printing. This matter is referred to here for the reason that many inquiries have reached this department during the past ten years, asking an opinion as to the merits of the Planographic Company's claims. When the writer applied at the company's offices he was informed that they could not give him any information "until their patents were issued." He noticed at the same time that those wanting to subscribe for stock in the company could get all kinds of information after being received more hospitably into their offices, while the writer was held up at the entrance. The old saying of "galvanizing a corpse," which came from Galvani's discovery that electricity applied to a dead frog's

leg caused it to move, is applicable here, for now that "galvanized iron" is to be applied to planographic printing there is likely to be renewed inquiries regarding the value of the Planographic Company's stock. The principle of planographic printing has been explained in this department, and is as well known as that of lithography, and no amount of patents will improve the process any more than they would improve lithography.

Blocking Half-tones.

There is an occasional complaint from printers in this country about the blocking of half-tones, but no such wail as the following from the *British Journal of Photography*. Let us see if the cap fits any of us?

It is in the mounting of half-tones that the least progress has been made. The machinery is perfect enough, but the use of wood, a most unsuitable material, is still universal, in spite of numerous inventions for its supersession. Then again the mounting is frequently carried out with a disregard for the printer's requirements which is exasperating. Often blocks are not type-high; they are on uneven mounts; they are not trimmed perfectly square; great bevels are left that prevent type being placed close up, and a pair or series of blocks that should be made same size are nearly always made of different sizes. This is not always done by the mounter, as sometimes the work is ruled up before he gets it, and then he has to work to the guidelines already there. It would always be better to do this, taking care that the subject is properly trimmed as far as the horizontal and vertical lines are concerned, and, if a pair or a series of blocks are required, that they are really uniform in size. Then the mounter's function would merely be to see that the blocks are evenly mounted type-high. If the block is not of a large size, and the metal is flat, two bevels are enough to hold the metal plate down to the wood, and even with large sizes three bevels are sufficient. This leaves the side or sides not beveled to be trimmed flush to the work, so that the printer can place his type close to the illustration. Nothing looks worse than to see a closely set page of type with an illustration, the type legend of which is a quarter of an inch away.



A Stitch in Time.
Photograph by F. M. Kofron.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Gold Size on Steel-Blue Plate Paper.

(1579) "Enclosed you will find a sample of steel-blue plate paper on which I am having difficulty in getting a gold size to dry. Have tried numerous ways of mixing sizing but without result. Will you kindly advise me?"

Answer.— The paper should print properly with ordinary size without mixing with anything. A few drops of turpentine or benzin will probably do no harm to gold size. Do not mix vaselin or varnish, as it will prevent the size holding the bronze. Almost any ink-dealer can supply you with a suitable size for this paper.

To Lock Form on Bed of Press.

(1580) "Please enlighten me on following subjects:
(1) When putting a form to press, is it better to lock the chase in the bed with the form locked or loose? (2) How can a form composed of several plates on wooden blocks be safely locked on the bed of the press without having constant trouble with the plates rising when being locked?
(3) What is the right way of adjusting and setting shooflies?"

Answer.- When the form is put on it should be given its position and then unlocked. While it is unlocked the clamps and also the furniture on the side, if any is used, should be brought up to a firm bearing. Then the form may be planed down and locked up. Plates and blocks will not work up if they are square and are not underlayed or tilted. The principal fault lies in the pressman locking the forms so tight that the blocks spring up. This will cause trouble as you well know. The furniture and blocks should be square and should not tilt. Otherwise it is useless to try and get a form to lay close to the bed while printing. Shoo-flies should be set sideways so that they do not strike the sheet guards, fly-sticks or guide rests. When all of the shoo-flies are loose it allows the piece on the end to be at its lowest point. This will give the shoo-flies their highest movement by the cam on some presses. An examination by the pressmen of the particular machine will show whether or not they need to set sideways or not, owing to not clearing some fixed or movable part of the press.

Weak Impression on Bond Paper.

(1581) Submits two memo.-heads and one form-letter printed in black on bond paper and a booklet printed on enamel stock. The paper and ink are excellent. The makeready appears weak in one impression and the form-letter is slurred between lines as described in letter following: "On the memo.-head enclosed you will notice an excess of ink as well as of 'squeeze,' and yet I have an imperfect or gray impression. This is a constant trouble on our press, which is equipped with a roller adjuster. The rollers are larger than bearers and any effort to pack the runs on the adjuster interferes with the normal impression when

adjuster comes in contact with platen. On the enclosed form-letter you will notice blurred or faint edges on both sides of form, this is caused by the silk tearing at edge after a few impressions. Any information as to the proper lock-up of silk over typewriter forms will be appreciated."

Answer.— You could have carried less ink and a trifle more impression on the memo.-head. The cause of a gray appearance in one specimen is due to printing over the water-mark in the stock. If you will place a thin sheet of brass or celluloid just beneath the top sheet, it will tend to give increased sharpness to the print and will cause no trouble if kept inside the edge of the adjuster. Pages 2 and 3 of the booklet do not register — the running-heads are nearly eighteen points out of alignment. This impairs the symmetry of the pages. It would have been more pleasing to have these pages printed in green-black rather than black, as the paper has a light-green tone. The four-page circular carried too much ink and was out of register about six points. These details are the only objections noted. The form-letter could have been printed without slurring if you had fastened the cloth to the grippers instead of to the form. Make a hem an inch wide on each end of the cloth and slip it over the grippers. The printing of the form through the thin fabric in this way will give you no special trouble.

Ink Mottled in the Solids.

(1582) Submits an impression of a square half-tone plate of a fine screen. The tones are well defined and nicely contrasted. The high lights appear weak, owing to the incomplete make-ready. The solids are mottled, giving these parts a gray appearance. The entire plate lacks the sharpness it should have, owing to the weak deposit of ink. The printer writes in part as follows: "It has been some time since I subscribed for your publication. Possibly had I continued it and found time to read it I would now know what I am endeavoring to find out - namely, how to print a half-tone from the enclosed plate on plate paper and get a brilliant black without any mottled effect or without picking the paper, all this to be done on a press having four form rollers and a duplex distributor. I have tried everything from fifty-cent half-tone up to proving ink at \$5 a pound, mixed with various ingredients in all sorts of proportions. If you can give me this information I shall be thankful."

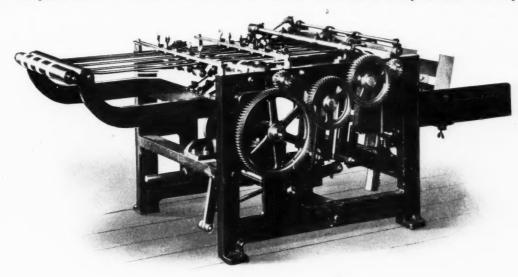
Answer.— The press, plate, inks and paper used seem to be all that could be desired to produce satisfactory work. The reason for failure in this work, as very often occurs, may be due to the use of unsuitable rollers. They are either too new or possibly are moist and do not deposit the film of ink uniformly. This condition of the rollers will offset the effects of the pressman and will neutralize the effect of good ink on the best grade of paper. The make-

ready appears weak in the high light and leads us to surmise that the plate is not fully made ready. Possibly it is run flat with a few tissue spots to bring up the middle tones and solids. A half-tone plate prints to the best advantage where the various tones give proportionate pressure in printing. This occurs only where the chalk or the metallic overlays are used. No hand-cut or spot-up overlay can equal the results given by the mechanical overlays for the reason that the varying tone thicknesses are automatically selected and not gaged by the judgment of the pressman. To produce anything like satisfactory half-tone work mechanical overlays should be employed. Besides mechanical conditions the question of moisture and temperature has an important bearing on the production of half-tone work, more especially where high-grade stock is used. Where the moisture of the air is near the point of saturation it is difficult to get the rollers and stock in condition to manipulate and to hold the ink. Where the air is

it would be if a lesser quantity of varnish were added to the inks. To summarize, do not undertake the production of half-tone work unless the rollers are in prime condition and the temperature of the pressroom can be maintained fairly uniform at 70 degrees or upward. Run the press slow enough to allow the sheets to be separated from the form without undue force. The make-ready should be ample to bring up the solids strongly without causing the high lights to appear too strong. Too much pressure in the middle tones will squash the ink into the fine white dots and fill in, causing a darkening of the tones in the subject. The ink best suited for the plate may be known fully by trial.

Printing on Tin.

(1583) "Is it possible for an ordinary printer to print on tin so that the signs will last a reasonable time when hung on wire fences or tacked up on sign posts? I would like to make a number for my own use. The tin-printers



ONE VIEW OF THE MEARS FLEXER.

normal and the temperature varying between 70° and 80° F., the ink and rollers are not affected to any appreciable degree and the enamel surface of the stock is more likely to resist the pull of the ink and not pick, a trouble too common in moist weather. When the temperature is low the pressman usually resorts to ink-softeners to lessen the tendency of picking in enamels. This use of reducers is considered a disagreeable necessity and often works no serious harm to the ink unless carried too far. Reducers for inks are quite necessary, owing principally to the various degrees of resistance offered by the surface coating of stock. The indiscriminate use of ink-softeners as a cureall for picks of stock is to be condemned, for it often produces other evils greater than those it was used to correct. Use the softeners or reducers when it is not possible to correct the picking by normal or a slight increase of temperature. The suggestion by John M. Tuttle, of Philip Ruxton, Inc., to reduce the picking of a half-tone ink by using a softer grade of black instead of varnish seems logical, for it adds a proportionate quantity of pigment mixed with a softer vehicle to the stronger mass of ink and thereby lessens its pull on the surface of the stock. The covering capacity of the ink is not lessened materially, as

charge so much that I am not certain of it being a paying venture at the prices they ask. Years ago, I think in The Inland Printer, I read a recipe for ink which the writer said would never come off and on which the winds and rains and snows of winter had no effect."

Answer.-Almost any printer can produce creditable work on iron and tin, providing he uses the coated variety and prints from a suitable stamp made from his type-form or design. The coated iron or tin may be procured from the American Can Company, Chicago. The coating is furnished in almost any color, and takes the impression from hard vulcanized stamps, depositing the ink in a smooth and even coating. Where special tin inks are used the work is much enhanced. Designs in several colors may be printed. The work will not have the artistic finish that characterizes the lithographed tin signs, nor will they be as durable as these, as the latter are again coated and then baked, making them resist moisture readily, this being the most subtle enemy of exposed printing of any character. We can furnish the addresses of makers of hard vulcanized rubber stamps suitable for this work. We do not recollect the recipe of the ink to which you refer. Any good job ink will resist the moisture, if the material it is used upon is sufficiently stable and is coated with varnish or other moisture resist. The color may be fugitive, however, and this can be guarded against by requesting inks that are sunproof to a reasonable extent.

Safety Ink for Restaurant Checks.

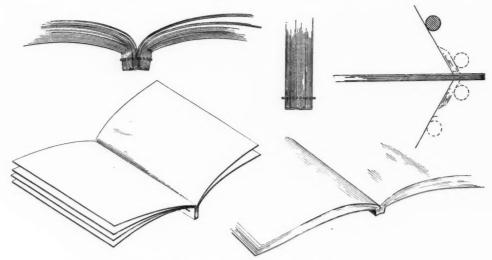
(1584) "I have had occasion to print some order cards, or checks, for a café and on the right-hand side of the card the customer desires a tint used to make a safety feature on the paper to insure against these cards being tampered with after the customer has made out his order, and particularly to insure against the waiter being able to change the figures on the bill. Can you advise what kind of ink to use and where it may be purchased? It would have to be something that would dry sufficiently so that it would not offset but at the same time be very sensitive to an eraser after having been written upon with pencil."

Answer.— You can secure a safety ink which may be used in the ordinary way to print the checks from a tint-

separate sheets together. This is not an inexpensive process, for the machine that does this work requires an investment of thousands of dollars. Then, also, inasmuch as each separate two-page sheet depends upon a mere shred of glue to hold it in place, there is danger of pages falling out. This danger increases with the age of the book, for glue is an animal matter and rapidly deteriorates.

In the case of the book made of coated paper, even the expensive sewed method is not satisfactory. The reader's eyes fall upon unsightly needle-holes and thread in the center of each section, and if the book is handled considerably only a short time elapses until the sections tend to separate from each other. The practical impossibility of holding sections firmly together is due to the coating of the paper, which the glue readily detaches. The book then ceases to be a compact unit.

These defects of bookmaking caused the production of the Mears flexer. This machine is designed to work in unison with folding machines and with presses that deliver



DIAGRAMS SHOWING WORK OF THE MEARS FLEXER.

block having a grained or other tinting surface. Writing placed thereon can not be changed without leaving evidence of the attempt to alter. These fugitive inks may be secured in various colors. Write Sigmund Ullman Company, 423 Plymouth court, Chicago.

THE MEARS FLEXER-A NEW MACHINE.

Two big problems that have confronted printers and bookbinders are promised a successful solution in the flexing machine of which Charles W. Mears, advertising manager of the Winton Motor Car Company, Cleveland, is the inventor, patentee and owner. One of these problems is to secure a flat-opening book that does not involve the expense of sewing, and the other is to produce a book of coated paper that is free from the danger of tearing apart between signatures or sections.

When a sewed book is produced, each separate signature of the book must be separately handled on the sewing machine. This involves an expense of time and money that is so considerable as practically to prohibit the production of sewed magazines. In an effort to produce flat-opening magazines, some publishers have put into practice a method of trimming off the backs and of applying glue to hold the

folded signatures, thus to avoid the expense of intermediate handling of paper and loss of time. Timed in synchronism with the folder or the press, as the case may be, the Mears flexer receives the folded signature and carries it through the open jaws of a pair of grippers until the closed back of the signature meets an adjustable stop. The grippers then close on the signature and carry it down over a series of rollers, which bend the signature on a distinct line parallel with the closed back. The return movement of the gripper carries the signature once more over the rollers, bending the signature again in the same place, but in the opposite direction. The grippers then open and the flat signature is discharged into a stacking box, as on the conventional folder.

At the point in the signature where the forward and backward bend is made by carrying the signature over the rollers, the signature sustains a permanent flex. Signatures are gathered in the usual manner and are then made into a permanent book by the cheapest and most substantial method, that of side wire-stitching. In the reader's hands, a book made on this method lays open flat, the pages falling readily to right or left, as the reader may desire.

The inventor claims for his flexer an entirely new result in bookmaking — a flat-opening, permanently bound book

that can be produced more cheaply than by any other process. On a recent run of forty thousand catalogues of four signatures each, the saving in manufacturing cost by this method as against that of sewing was \$100.

Various sizes of signatures can be handled on a single flexer, and it is possible to vary the distance of the bend from the closed back of the signature to suit the job. The adjustable stop is regulated by a calibrated device registering in one-thousandths of an inch. Books already produced on the Mears flexer have shown it to be a commercially feasible proposition.

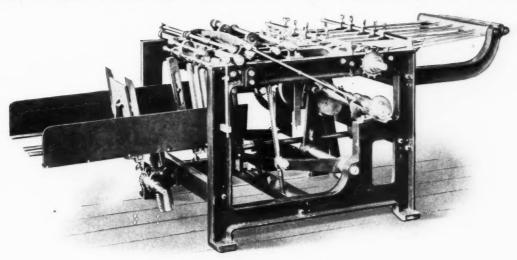
MR. BARTLETT'S UNCONVENTIONAL STATUE OF FRANKLIN.

Being given a commission for a statue of Benjamin Franklin to be placed on the public green, under the trees, in Waterbury, Connecticut, he resolved to depart from the usual placid conceptions of the philosopher's personality

pointed director of sculpture in the Glasgow School of the Fine Arts; he is a member of the Royal Academy of Belgium, in which the only other American is Sargent; he has been elected (on the first ballot) as correspondent of the Institut de France. Of these foreign corresponding members there are only eight in sculpture, and he is the second American after Saint-Gaudens. Four days after the erection of his equestrian statue of Lafayette in the court of the Louvre, July 4, 1908, he was promoted officer of the Legion of Honor.—Scribner's Magazine.

PRINTING PRESSES AND MATERIAL IN BRAZIL.

The job presses used in the city of, and territory surrounding Pernambuco, Brazil, are all of German make, and American-made presses, although as good or better, can not compete with them, according to Consul Merril P. Griffith, in the Daily Consular and Trade Reports. Americans want one-fourth of the purchase price with order



ANOTHER VIEW OF THE MEARS FLEXER.

and to endeavor to express in his figure his highest qualities, "his mentality." What he apparently wished to do instead of the usual, conventional presentation of a mind at work, absorbed, head bowed, the body motionless and in complete physical repose — was to show the thinker, his mind active but absorbed and intent, in the very fullest exercise of his highest faculties, unconscious of his accidental seat and his momentary attitude, projecting himself into the invisible, the creative, lifting himself away from his duller fellows. This curious and original presentation - an attempt to represent in art that which by some of the schools would be considered unadvisable, so far removed is it from the merely plastic and visual - may be compared with a vastly different work, Rodin's "Penseur." Mr. Bartlett's statue, the more it is studied, will seem like a very successful attempt to suggest this sudden arrest of the merely physical in a concentration of intellect and will. And it is suggested by the limited means at the command of a sculptor. It is probably largely because of these higher qualities in Mr. Bartlett's art that he has been awarded such honors in the older capitals abroad. M. Bénédite, the director of the Luxembourg, asked him recently to execute some work for that museum, in which he has been represented for many years; on April 10, 1913, he was apand the balance within ninety days, while the Germans ask one-third when the machinery is in operation and allow eighteen months' time in which to pay the balance.

German printing-presses and supplies of all kinds are sold by travelers through local agents who investigate credits and make collections and attend to the delivery. Mechanics are always sent out to set up the machinery. The local agents here have a certain territory and have sub-agents in other localities and smaller cities. All ink and paper used comes from Germany. Cases are imported from Portugal. They are made of an excellent quality of wood, but unlike American-made cases they are too wide.

American printing and job presses of all kinds are generally recognized for their compactness, durability, and efficiency. Their popularity, as printers and publishers become better acquainted with their merits, will increase, and the possibility of extending trade in this line as well as in all kinds of printing material and supplies, is most encouraging to American manufacturers and exporters.

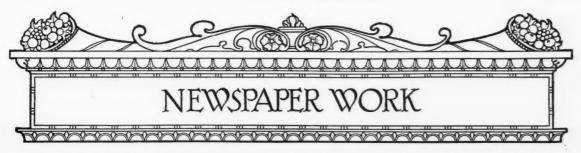
The most satisfactory way to extend trade, however, is to send out expert traveling representatives acquainted with the customs of the Brazilian people and business conditions and thoroughly conversant with Portuguese, the language of this country.



THE BATHER'S ATTENDANT.

Half-tone engraving by Blomgren Brothers & Co., 512 Sherman street, Chicago.

From the steel engraving by James Scott from a painting by Edwin Douglas, and entered according to Act of Congress, in the year 1882, in the office of the Librarian of Congress at Washington, by George Stinson & Co., Portland, Maine.



BY J. C. MORRISON.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

IMPORTANT ANNOUNCEMENT.

O. F. Byxbee, who has conducted this department for many years, finding the growth of his business demanding his entire attention, has resigned the editorship of this department. While Mr. Byxbee's notification has been in our hands for some months, there has been some difficulty in obtaining the service of an editor whose equip-



J. C. Morrison

ment would embrace the peculiar and valuable experience and knowledge possessed by Mr. Byxbee. Arrangements have been made, however, to divide the department into two sections, so that the business end of newspaper work shall form one section, and the mechanical or technical end another section. J. C. Morrison, of Morris, Minnesota, takes charge of the business section; and F. J. Trezise, chief instructor of the I. T. U. Course, takes charge of the mechanical or technical section.

Mr. Byxbee will carry to a conclusion the ad. contest now under way, and in that connection submits a notifica-

tion which follows this announcement. This will be the last contest in ad. composition under the voting plan. Experience in educational work of this character shows that the selection of what is really best is not attained by tabulating the returns of votes indicating personal preferences. There are definite principles in advertising composition, as in other composition, which go far to determining merit and demerit. It is the intention of this department therefore to as far as possible give positive precept and example in place of examples of personal preferences. The "United" will replace the "I think" and "I like"

Ad.-setting Contest No. 36.

THE INLAND PRINTER'S Ad.-setting Contest No. 36 closed last month with 196 ads. submitted by 144 contestants. From a numerical standpoint this is one of the most successful contests so far conducted, and the ad. is of such a character that it is sure to be also one of the most helpful. Among this large number of specimens submitted there are many very excellent arrangements which will give compositors an opportunity to use different styles in setting similar ads. in the future. As soon as possible after the contest closed, complete sets of the ads. were sent to every contestant, and the vote on the best ads. is coming in rapidly. As soon as this is complete, we will secure the photographs of the leading contestants to publish in connection with a report of the result. It is expected that everything will be ready for publication in THE INLAND PRINTER for December, when as many as possible of the best ads. will be reproduced.

NEWSPAPER AND ADVERTISING COSTS.

It has become a truism that no man can sell at a profit any commodity or service of which he does not know the cost. He may run along for a time following the rules and making the charges which old Mr. Precedent has laid down for him, but sooner or later conditions change, and he finds that new precedents must be established to meet the new conditions.

This is why the "cost system" propaganda has commanded so much attention from the printers of the country. Rising wages, reduced hours of work, rising prices of materials and the much greater equipment required in a plant to-day have put the old schedule of prices for job printing out of date, and new levels for prices are being established.

Conditions have changed greatly in the newspaper field also. Turn back to the files of the average country newspaper of a quarter of a century ago, and one finds that the advertisers of that day were using a certain amount of space each week for fifty-two weeks of the year, and that the advertisements were reset infrequently. The advertising of that day was what we now call "card advertising," while the advertising of to-day is "store news." Merchants do not advertise regularly, but expect to jump in with a full page this week and jump out again next, and, furthermore, all expect to change their copy frequently and many never use the same copy twice. So the country publisher finds himself confronted with a double problem — the rising cost of the mechanical production of his paper, and the changing character of his advertising patronage.

From the olden days, the country publisher of to-day has inherited an advertising rate of six to ten cents an inch. That rate was probably at one time remunerative, but the most cursory examination of the expense of publishing a newspaper will show that it can not be remunerative to-day. The country publisher is therefore confronted with the question of "What is a remunerative advertising rate?" To answer this question is the purpose of the series of studies to be here presented.

Why Newspaper Costs Should Be Studied.

Newspaper costs deserve the greatest attention at the hands of the country printer-publisher because the newspaper is by far the largest job produced in the ordinary country shop and is an important job in every country shop. The little four-page country weekly takes a half or more of the editor's time and practically all the time of his assistant. Such an office may have gross expenses for the year of around \$3,000, and an analysis of these expenses will show that not far from \$2,500 of them are due directly or indirectly to the newspaper. Under such a condition, a study of job-printing costs which stops when it reaches the newspaper is of little importance, because a man might make a clean profit of fifty per cent on his job printing, and more than wipe it all out by selling his advertising at 8 to 10 cents an inch and his subscriptions at \$1 a year.

Now take an office publishing an eight-page paper. A town which demands such a paper usually furnishes jobwork which is produced at a cost of about \$2,000 a year while the newspaper will be found to cost about \$4,000 a year. Here again it is obvious that if the publisher does not make the newspaper yield him a profit, he sacrifices two-thirds of his profits. In this class of offices, the job department alone under present conditions is furnishing all the profit and in many cases the newspaper is actually being published at the expense of the job department.

When we come to offices in which the gross cost of doing business is from \$10,000 to \$20,000 a year, and a newspaper costing \$7,000 or \$8,000 is published, we often find a condition of apparent prosperity, but here again the newspaper as a profit-yielding piece of work is lagging behind and sapping the prosperity of the plant.

All study of costs is necessary and important, but to the country publisher who finds that from one-third to fivesixths of the expenses of his shop are tied up in the newspaper, the study of newspaper costs is vital.

Leaving the weekly newspaper field and turning to the small country daily, we find also a great field for study. The small country dailies appear to have originally established their rate with the idea that it should not cost the advertiser much more to advertise six days in the daily than it had cost him to advertise one day in the weekly. At least that is the only theory on which I can possibly account for advertising rates of four and five cents in some small dailies. Of course a daily can be just six times the

drag on an office that a weekly of the same size would be, and this no doubt accounts for the tradition that the publishing of a country daily is the prize money-losing venture of all businesses. Some offices are big enough and strong enough in other departments to stand the loss on the daily year after year, yet my country readers would be astounded to know that a certain daily published from an office with a weekly pay-roll of \$1,000 calls upon its directors at the end of each year to dig up several thousand dollars in order to keep the plant afloat. This plant turns out an enormous amount of commercial printing at good prices, but it also publishes a daily paper of five thousand circulation, which sells advertising at 10 cents an inch. A proper study of newspaper costs would mean the wiping out of that deficiency and a change to a prosperous business.

I can not forbear, in this connection, to refer to the course pursued by E. K. Whiting, of the Owatonna Journal-Chronicle, who has been associated with me in the systematic study of advertising costs. Mr. Whiting introduced a cost system into his shop and easily ironed out the difficulties in the job-printing department, but his daily newspaper persistently refused to look a cost system in the face. The newspaper was a drag upon the profits of the shop. He studied his advertising costs, made every effort to bring the daily to a self-supporting basis, and when he found it could not be done deliberately suspended it and turned his attention to the weekly, which is now prospering. There are probably few cases where these extreme measures should be taken, but that a proper study of newspaper costs will cause a raising of rates to a compensatory basis all along the line, the writer is certain.

What Does a Newspaper Cost, Anyway?

At the roughest kind of an approximation, the average country newspaper will be found to cost about \$5 for each home-set column, and adding a profit of twenty per cent, it should yield the publisher on this basis \$6.25 a column of home-set matter. This means that a four-page paper with about ten columns of home-set matter costs about \$50; the eight-page paper with about fifteen columns costs about \$75, and the twelve-page paper with about thirty columns costs about \$150. These costs apply to the general run of country papers on which the mechanical costs are the chief expense and the editorial and reportorial expenses are not large. These costs would doubtless apply also to the smallest country dailies, but would not apply to the dailies having heavy editorial and managerial expense, wire service, and large mechanical equipment.

This series of studies, I may as well say here, will primarily apply to country weekly papers, but the principles to be herein presented apply equally well to daily newspapers, and the more detailed study of daily newspapers will be taken up later.

This question of the cost of producing a newspaper is so fundamental to the question of an adequate advertising rate that I wish to settle this question of cost with every reader before proceeding further.

Country offices with adequate cost systems installed treat the issue of the newspaper each week the same as any other job. It receives its own numbered job-ticket, and all work done on the newspaper is charged to that number and appears on the job-tracer at the end of the week.

A friend publishing a four-page paper (with patents) furnishes me the following costs from his job-tracer. I have since compared them with the costs furnished by other publishers of four-page papers, and find them to be fairly representative.

Cost of Four-page Paper.

Stock\$ 4.0
Hand composition 40.0
Presswork 2.4
Mailing 2.6
Correspondents 1.0
Editorial time 4.0
Incidentals 1.0
Total\$55.0
Profit twenty per cent
Total\$68.7

For the benefit of our readers who do not have cost systems, let me say that the editorial charge of \$4 represents only the "chargeable office time." The time spent in general office work, proofreading, bookkeeping, soliciting, etc., is not charged directly, but the expense of same is loaded against all the other productive hours in the shop. It appears, for instance, in the charge of \$40 for hand composition, which is of course much more than the wages paid for that work.

The next larger class of country papers, the "eightpage paper," varies somewhat in cost and considerably in form. It may be either a six-column quarto printed all at home and using some plate, or a seven-column quarto using some plate and two pages patent, or a seven-column quarto using four pages patent and no plate, or even a six-column twelve-page paper using some plate and four pages patent. Such a paper usually has 1,200 to 1,500 circulation, and though the costs vary, several cost-system offices report items about as follows:

Cost of Eight-page Paper.

Stock	5.00
Machine and hand composition	40.00
Presswork	7.00
Mailing	6.00
Plate, correspondents	5.00
Editorial time	15.00
Incidentals	2.00
Total\$	
Profit, twenty per cent	20.00
Total\$1	00.00

Such a paper usually has from fifteen to twenty columns of home-set matter, and it will be noticed that the composition charge is no greater than that on the fourpage paper. This is accounted for by the fact that newspapers of this class are usually equipped with one of the cheaper composing machines.

The largest weekly newspaper belongs to the twelvepage class, and the items of its cost as reported by one of them and agreed to by others, are as follows:

Cost of Twelve-page Paper.

Stock and ink\$	10.00
Machine and hand composition	65.00
Presswork	12.50
Mailing	6.00
Plate, correspondents	7.50
Editorial and reportorial time	35.00
Incidentals	9.00
Total\$	145.00
Profit, twenty per cent	36.25
Total\$1	81 98

As before stated, these costs are all from cost-system shops, but inasmuch as they may be doubted by those readers who are doing business on the "guesstimating" basis,

let us see if the figures can be found to be very much different even if the "guesstimating" method be used.

The writer does not claim to be a good guesser, because the good guesser leaves out about half the items to be herein enumerated, and believes that his newspaper is costing him only half of what it actually costs. But here goes:

Guess at Cost of Four-Page Paper.

The country office publishing a four-page paper is usually run by the editor and one assistant. The editor is a pretty good sort of a printer and writes some pretty good stuff. He spends a day or two a week on the mechanical end of the paper, another day or two preparing copy, some time in bookkeeping, soliciting, collecting and waiting on callers. He spends his evenings at the village council meeting, lodge meeting or other public function where from the nature of his business he is expected to be. He easily does ten dollars worth of work on the paper during working hours and another ten dollars worth outside of working hours. So we start:

Editor's salary\$	20.00
Compositor's salary, about	10.00
Patents and carriage on same, oh, say	5.00
About three-fourths of the rent	3.00
About three-fourths of the heat	2.00
Power	1.00
Interest on newspaper investment (\$2,000)	2.30
Replacement fund (say twelve per cent because that's	
easy to figure)	4.60
Taxes and insurance	1.15
Postage	.50
Telephone	.25
Plate	1.00
Incidentals, including oil, gasoline, lye, repairs, dona- tions, bad accounts, rollers, ink, railroad fare, telegrams, office stationery, stamps, organization	
dues, etc., easily \$250 per year, or per week	5.00
Total	55.80
Add profit of twenty per cent	
Total\$	69.75

So we see that the cost-system man isn't so far off, even if his figures did seem high.

Guess at Cost of Eight-page Paper.

The "guess" at the cost of an eight-page paper also brings about the same results as the cost-system offices report. Not so large a proportion of the general expenses of the shop is charged against the newspaper because the office publishing such a paper usually has a larger proportion of commercial printing.

The editor puts in about two-thirds of his time,	
worth\$2	3.35
Half of foreman's time	8.00
Wages of compositor and boy, about 1	2.00
Stock and ink	6.00
Two-thirds of rent	4.00
Two-thirds of heat	2.00
Power	1.00
Interest on \$3,000	3.45
Replacement fund	6.90
Taxes and insurance	1.75
Postage	.50
Telephone	.25
Plate	3.00
Correspondents	2.00
Incidentals as previously mentioned and a lot more,	
easily 1	0.00
Total\$8	4.20
Profit of twenty per cent 2	1.05
Total\$100	5.25

Perhaps we have gone far enough with this estimating to show that the results obtained by cost-system offices can be taken as fair average costs. When we come to the twelve-page paper, we find an increase of salaries in the office end of \$25 or \$30, and an increase of wage expense in the shop of about \$20. There is of course an increase of stock and other increases all down the line, easily bringing the cost of the twelve-page paper up to \$150.

Getting His Money Back.

When the country publisher has determined the actual cost of his paper and added a profit to it, he is then ready to sell it to his customer. But he can not sell it the same as he does any other piece of printing. He may in his shop print another periodical which he sells to his customer the same as he does a job of stationery — simply as a manufactured product. But his own paper he must purchase from his own shop as a manufactured product and then resell it to the public in entirely different units — in yearly subscriptions, in "inches" of display advertising, in "folios" or "squares" of legal advertising and in "lines" of local advertising.

Take a newspaper, which the publisher buys from himself for \$180, or \$100, or \$70, as the case may be, and the first question which the investigating publisher will ask will be, "How much should I get from the subscriber, and the display, legal and local advertiser?" In other words, "How much do these different products which I am to sell cost per unit?"

No solution to this question, as far as the writer knows, has ever been published. The division of costs between the subscriber and the different classes of advertisers is one of the most abstruse problems presented by any business. It is very similar to the problem of the division of costs between the freight and passenger traffic on a railroad, and so far as we know, that has never been satisfactorily settled. The writer has settled to his own satisfaction how newspaper costs should be distributed, but regards the problem and its solution as too intricate to present at this time and will reserve it for later discussion.

The big practical question which confronts us as publishers is how to get the money back from week to week which we pay out for the production of the newspaper. We can, if we wish, simply charge "what the traffic will stand" without any regard to costs, but the man who can make a success of charging "what the traffic will stand" should get a more promising field for his operations than the country newspaper business. "What the traffic will stand" is a rule which cuts both ways, and when handled by the ordinary publisher means "How little will I take?" Under the "How little will I take "rule, advertising rates of 10, 8, 6, and even 4 cents per inch have obtained.

The simplest way to get the money back is to simply say that those who get the benefits—the subscribers and the different classes of advertisers—must between them pay enough to produce the necessary revenue; otherwise the paper is not a business proposition and should not be published.

By far the larger proportion of those country publishers who begin studying their costs of production will find that their newspapers are being published at a loss, or at least without a legitimate profit. The problem then becomes, How can additional revenue be raised? Let us examine the four sources of revenue.

First, Subscriptions: Here all the argument is in favor of a subscription price of not less than \$1.50 anywhere in the United States and in some parts higher. Those pub-

lishers who are still using the subscription price of \$1 per year for a local paper are simply standing in their own light. An old Iowa publisher once told me that he formerly received \$2, then reduced to \$1.50 in the hope of increasing his list, but gained only a few. Later he reduced to \$1 and added just six new names to balance the loss of several hundred dollars from his old subscribers. Everybody knows and talks about the way everything has gone up in price of recent years, and the country publisher needs no other reason for advancing his price. Every one expects it.

But when the rate is at \$1.50, we may expect to raise it no higher at present without impairing circulation, and we have produced the maximum of revenue from that source.

Second, Legal Advertising: There is a "legal rate" established everywhere, and the publisher who gets it has established the maximum of revenue from that source. If anywhere the custom of paying the attorney a "rake-off" still prevails, it should be discontinued.

Third, Local Readers: The well-nigh universal rate for these is five to ten cents a line or a cent a word. They are not to be despised as a source of income, but whatever rate is adopted, will not especially affect the great question of display advertising rates.

Fourth, Display Advertising: When all the other sources of income have been made to yield the greatest possible amount of revenue, then it is clear that the display advertiser must pay the balance or the newspaper will not be a business proposition. This reasoning does not make the general advertiser the "goat," because we have followed a method here which puts his rate to the lowest possible basis — to a basis where he must pay the rate asked, or the paper should be discontinued and he deprived of an advertising medium.

It is popularly supposed that the newspaper "makes its money out of the advertisers" and that "the advertisers pay for getting out the paper, anyway," but under the system here proposed, the subscribers, legal advertisers and local advertisers all give as much help as possible and make the burden as light as possible on the general advertiser.

This rule, that the gross cost of display advertising may be found by subtracting from the gross cost of the paper the receipts from legals, locals and subscriptions, is a sort of a "rule of thumb" that would not apply, for instance, where the receipts from legals are unusually large, but it works out very well for the ordinary publisher—and it is the ordinary publisher for whom I am writing.

The Average Cost Per Inch.

A representative twelve-page paper reports an average cost of \$181.25 per issue or \$9,425 per year. It received \$3,000 from subscriptions, \$1,300 from legals and \$700 from locals, a total of \$5,000, leaving \$4,425 as the gross cost of the display ads. It carried 23,880 inches of display ads., which gives an average rate of 18½ cents per inch.

A representative eight-page paper reports a cost of \$100 per week or \$5,200 per year. Receipts were \$1,300 from subscriptions, \$800 from legals and \$300 from locals, leaving \$2,800 as the gross cost of the display ads. This divided by 17,000 inches, the amount carried, leaves an average cost of 16½ cents per inch.

A representative four-page paper reports a cost of \$68.75 per week or \$3,615 per year. Receipts were \$950 from subscriptions, \$525 from legals and \$187 from locals, leaving \$1,913 as the gross advertising cost. This divided

by the 11,000 inches carried, gives an average rate of $17\frac{1}{2}$ cents per inch.

The reader will be struck with the astounding proposition that it costs the same approximately to carry an inch of advertising in the little four-page paper of 700 circulation that it does in the twelve-page paper of 2,500 circulation. This is a fact, not a theory, and finds its explanation in the customs of the newspaper business. The four-page paper carries about ten columns of readingmatter and ten columns of advertising; the eight-page paper carries about twenty columns of reading-matter and twenty columns of advertising; the twelve-page paper carries about thirty columns of reading-matter and thirty of advertising. It is an ancient rule in the newspaper business that "an inch of advertising should carry an inch of reading-matter," and the business has consciously or unconsciously built on this basis. Reading-matter and advertising increase in about the same proportion, and of course that tends to keep the cost per inch the same. When we come to newspapers with heavy editorial and managerial expenses, the cost rate of advertising breaks away from this rule.

The Next Problem.

When the country publisher finds that his advertising cost averages between 15 and 20 cents per inch, he is next confronted with the very serious problem of how to raise it. For years, perhaps, he has educated his advertisers to believe that his rate of 10, 8, 6 or 4 cents was satisfactory, and he has visions of how many will drop out when he increases the rate two hundred or three hundred per cent. This reduced patronage will of course increase his costs per inch, necessitating another raise and another level of costs, and so on up and up until the sheriff ends the misery.

The proper answer to this question is the differentiation in the cost of different advertisements. Obviously it costs more to carry an advertiser who changes his copy every week than it does one who changes only occasionally, and most important of all it costs more to supply an advertiser with space who comes in only three or four times a year than it does to provide space for another regularly fifty-two weeks in the year. This difference in the cost of different classes of ads. will be taken up next month.

Meanwhile, bear in mind that additional advertising patronage at the old rates will not supply a remedy. No man can load enough advertising into a paper at 8 cents an inch to make it pay.

Who "Put One Over?"

Following up what has already been said in this department relative to the "magazine-supplement" evil, I note that the expected has happened in at least one town, and I am wondering how long before it will happen in many others. Somewhat over a year ago, a certain publisher thought to "put one over" on his competitor and accepted the generous offer of a syndicate house to supply him with a monthly magazine supplement. Now the competitor has accepted a like generous offer from another syndicate house to supply him with another magazine supplement. As a result these two rival publishers have now loaded themselves up with the burden of carrying supplements for the benefit of the aforesaid syndicate houses.

Publishers' associations should take notice of this growing magazine-supplement evil, but after all, the real solution of the problem lies with the individual publishers of a community. Rival publishers must simply get together

on the matter and not allow themselves to be played off against one another for the benefit of a supplement-publishing house.

Woman Heads a Newspaper Syndicate.

Miss Esther B. MacGugin, an Iowa woman of newspaper experience, is at the head of the MacGugin Newspaper Syndicate, with its main office at Gregory, Texas. There are three papers in the syndicate, the San Patricio County Press, of Taft and Gregory, Texas; the Portland (Tex.) Herald, and the St. Paul (Tex.) Record. Miss MacGugin heard of the many advantages Texas offers in



Miss Esther B. MacGugin,
Head of The MacGugin Newspaper Syndicate.

journalistic work and about ten months ago established the St. Paul Record. There was no plant in St. Paul, and the town was not sufficiently large to support a newspaper enterprise in itself, and for a time the composition and presswork were handled elsewhere. Taft, Gregory and Portland, as well as St. Paul, are all growing gulf-coast towns, and the Iowa newspaper woman conceived the idea of a syndicate of papers which would justify the establishment of one first-class, up-to-date print-shop, and the Portland Herald and San Patricio County Press were established and the chain of newspapers issued their initial numbers from the main office at Gregory in April. Her enterprise is now known as the MacGugin Newspaper Syndicate, enjoying a big advertising business and rapidly growing in subscriptions. The job department is one of the best equipped in southwest Texas, having everything necessary for getting out good work quickly.

GRIT.

Clear grit is the power to say "No" to what may seem to be a multitude of angels, when they would counsel you away from a downright loyalty to your instant duty. . . . Simply determine once for all that any torment for being a true man is to be preferred to any bliss for falling.—

Robert Colluer.

CRITICISM OF ADVERTISEMENTS.

BY F. J. TREZISE.

ONE should guard against the use of too much decoration in the composition of advertisements. When an advertiser buys space in a newspaper he naturally expects, and is entitled to, a strong, forceful presentation of his copy. This does not necessarily mean that it shall be presented in large, bold type, but that it shall be set up in such manner that it will appeal strongly to the reader and will enable him to grasp at a glance the salient points. This desired end can not be accomplished if the reading matter is so smothered in a mass of decoration that it is in the least degree illegible. Decoration, unless it is of a nature to suggest to the mind of the reader something in connection with the subject treated of in the advertisement, is very likely to attract attention from the text matter and thus render less effective the presentation. An illustration of this is shown in Fig. 1, an advertisement selected from

Great

July Clearance

**SALE

Come and see where you save the Most Money before you buy

The Most Money

The Most Money

FIG. 1.—This advertisement contains too much decoration—so much, in fact, that it detracts from the value of the text matter. Compare with Fig. 2.

a group submitted by William J. Acker, of Hinton, Oklahoma. In this advertisement a wealth of unrelated decoration confuses the eve and detracts from the value of the text matter. One feels that this same advertisement, minus the rules at either side of the word in the top line and all of the decoration within the enclosing border, would be much more effective, and in order to emphasize this point we have reproduced, in Fig. 2, the advertisement with these changes made. While it is still open to criticism on certain points, its simplicity of design and readability, as compared with the original, are readily apparent. Setting all of the lines in the upper group in one series of type - the series in which the second line is now set - would effect an improvement, as would also the placing of a little space between the words in the last line. The intention, however, is to show the improvement which is made by simply omitting the excess ornamentation, without other changes. Sometimes in our zeal to give the advertiser good measure, we defeat the very ends which he is trying to gain - an appeal which is obvious, and easily read.

W. J. Nottage, Newbury, Oregon.—Although the advertisement on which you ask a criticism is an expensive one to set, its publicity value is very doubtful. To get the best results from advertisements, they should be set up in such manner as to make their reading as easy as possible. The reader does not care to study out an advertisement as he would a puzzle picture, and while you may gain his attention by a freak type arrangement of this nature, the attention is but momentary and the text of the advertisement is not read.

CARL CURTISS, Kalida, Ohio.— The advertisements are well arranged and offer little opportunity for criticism. In the advertisement for The Ottawa Home and Savings Association we would run the matter which is now in the upper group in one line across the top of the advertisement and center the lower group. The upper group is not pleasing, due to the narrow measure in which it is set.

HARRY M. ORSER, Byron, California. - Both of the ad-



Fig. 2.—The same advertisement, with much of the decoration omitted, but without any other change. A much more simple and readable design.

vertisements are good in design and the amount of time spent on them would be considered very small. We note that in some instances you have spaced widely between words set in condensed type and would suggest that you avoid this. When we use a condensed type, designed primarily to save space, and then space it widely in order to stretch the line out to fill a certain measure, the whole effect is incongruous.

FROM Loren Siner, Eldorado, Kansas, we have received a copy of the *Walnut Valley Times*, containing a six-page advertisement. The pages are all surrounded by uniform borders and the arrangement of the text matter is quite satisfactory.

A PROPER consideration for the fitness of things characterizes the work of Charles MacLeonhardt, Elkhart, Indiana. This is indicated in the advertisement which we have reproduced herewith, in Fig. 3, the most noticeable feature being the pleasing harmony between type and border. Although the latter is sufficiently decorative, the

plain lines of its design harmonize well with the plain type used for display. We would suggest that the last line of the group which follows the heading be centered rather than thrown to one side.

full-page advertisement reproduced in Fig. 4 is an illustration. This page was set in two hours and fifteen minutes, and has to all appearances come out exactly as planned. While one or two of the rules might possibly be dispensed



Fig. 3 .- An excellent advertisement by Chas. MacLeonhardt, Elkhart, Indiana, showing a pleasing harmony between type and rules.

THE value of an ability to form in one's mind a picture of how a completed advertisement will appear is illustrated in the work of W. Dickson, of Gregory, Texas. Mr. Dickson's advertisements are simple in design and bear



Fig. 4.— A full-page advertisement composed by W. Dickson, Gregory, Texas, in two hours and fifteen minutes. The simplicity of design makes for rapid production and legibility.

complete picture of the work before it is started, thus doing away with any uncertainty and necessity for changes. The

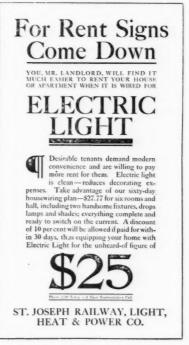


Fig. 5 .- An excellent advertisement by Charles H. McAhan, St. Joseph, Missouri.

with, the advertisement as a whole is a very satisfactory piece of work.

THE value of simplicity in type arrangement and the harmony which comes from the use of one series of type



Fig. 6 .- Another of Mr. McAhan's excellent designs.

evidences of having been set by one who has in his mind a for each advertisement, rather than an indiscriminate mixture of faces, is exemplified in the work of Charles H. McAhan, of St. Joseph, Missouri. We show herewith reproductions of two of his advertisements, Figs. 5 and 6, both of which are well handled. One might, however, take exception to one or two of the rules used, on the ground that they are a trifle heavy to harmonize in tone with the type.

WE show herewith, in Fig. 7, a reproduction of an excellent two-page advertisement by Fred Meyers, foreman of the *Paragould Daily Press*, Paragould, Arkansas. The panels are well balanced and the display is very effectively handled.

Newspaper Criticisms.

The Kennewick Courier, Kennewick, Washington, is especially pleasing in its general appearance. The arrangement of the various features, together with neat and

tunity for criticism. We would suggest that there is hardly enough contrast between the sizes of type used in the headings at the top of the first page.

Lithographed Covers.

As the Christmas season approaches, one is reminded that many country publishers will use the lithographed covers prepared by the syndicate houses. Keeping a cost-tracer on the newspaper will demonstrate that these covers can not be used advantageously on many newspapers, and that the principal reason is that the syndicate houses do not take into consideration the mechanical equipment which the printer will use in printing those covers. If the printer is equipped to print his paper four pages at



Fig. 7.— A well-balanced two-page advertisement by Fred Meyers, of Paragould, Arkansas.

attractive advertisement composition, gives exceptionally good results.

The Byron Times, Byron, California, continues to use colors effectively on the first page. The text matter in each column commences with a large initial letter printed in red, and these initials are arranged in such manner that they form a word across the page.

ERVIN BALDWIN, Centreville, Iowa.—The Iowegian is nicely gotten up in every respect and calls for little criticism. In the advertisement for Clarence Holman, the use of single or double rules, heavy enough to harmonize with the type, would be more pleasing than the light rules with which you have underscored the display lines.

COPIES of *The Gas City Journal*, Gas City, Indiana, show a pleasing general arrangement and good advertisements. There is too much variety in the headings, and a more uniform treatment, especially on the first page, would be an improvement.

ROY A. HOLT, Grove, Oklahoma.— The Grove Sun is very neat in its general appearance, and offers little oppor-

a time he must nevertheless make two runs to print the four pages of the cover. The cover must also be folded by hand because most of the folders will not handle it and none will put it on the outside of the paper. In order that the cost may not be prohibitive these covers should be supplied in alternative forms which would meet the different kinds of press and folder equipment for their most economical handling. Some papers would want them in their present form, others would want them in a double sheet in order to turn and cut, while still others would want them in quarto form so that they could be printed and folded complete on a quarto, press and an attached folder.

THE EDITOR'S CHILD.

John L. O'Toole, who was perhaps the best known city editor in New Jersey when he worked at the newspaper trade, was putting his little boy to sleep one night. The youngster asked for a story.

"How much of a story do you want?" asked John.

"Oh, about two sticks," said the boy .- Newark News.

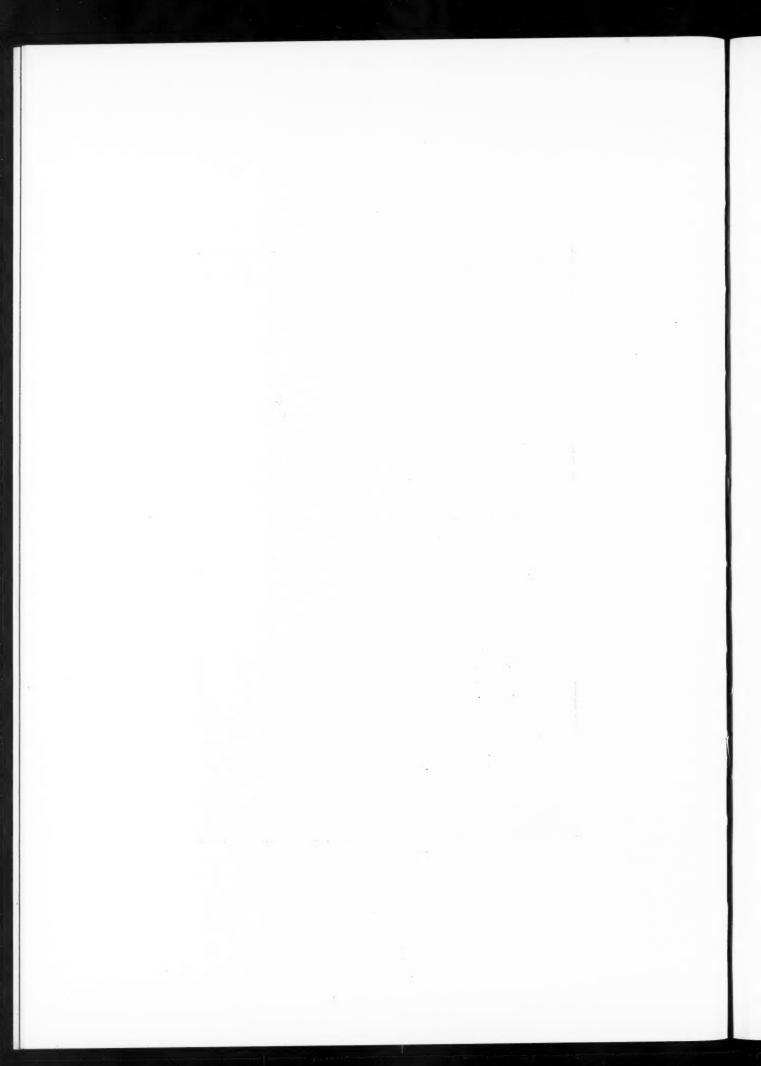


FRONTISPIECE

From "Brittany and the Bretons." Written and illustrated by George Wharton Edwards and published by Moffat, Yard & Company, New York

Printed from four-color engravings made by The Colorplate Engraving Company, New York

Printed by The Henry O. Shepard Company, 632 Sherman Street, Chicago with Philip Ruxton's Dullo Process Inks—Yellow 165, Red 308, Black 166, Blue 185





West Wisconsin Ben Franklin Club.

The West Wisconsin Ben Franklin Club celebrated its birthday at the regular quarterly meeting held at Hudson, Wisconsin, on Monday, October 13. The club was organized at Hudson in October, 1910, and since that time has grown from a mere handful of members to a sturdy body of nearly forty members, and covers the Tenth Congressional District of Wisconsin. To celebrate the birthday anniversary properly the committee in charge of arrangements planned to make it a "newspaper meeting" throughout and to fine any man talking about job printing one watermelon.

The meeting proved a splendid success. There was a good attendance and much interest was manifested in the various subjects up for discussion. Able speakers had been secured and the following are some of the subjects assigned them: "Advertising Rates," "Foreign Advertising," "Cash in Advance for Subscriptions," "Our Country Reporters," "Home Print, with a Word on Want Ads.," "The General Make-up of a Paper," and last but not least, "Contests and Kicks," which proved to be the most important of the subjects discussed.

Eau Claire, Wisconsin, was chosen as the place for the next meeting, which will be held on Monday, January 12, 1914, and which will be devoted entirely to the discussion of costs.

Southwest Printers' Cost Congress.

A very interesting program has been prepared for the fourth annual meeting of the Southwest Printers' Cost Congress, which will be held November 14 and 15, at Hutchinson, Kansas. Following the opening exercises and official reports, a school of estimating will be conducted by Charles H. Armstrong, of Wichita, Kansas. Mr. Armstrong has made a study of this subject and has conducted the school at the three previous meetings of the congress, laying particular stress upon estimating small jobs such as booklets, school catalogues, stationery, and the class of work the average printer is called upon to figure every day. Following the estimating, Walter J. Weiss, also of Wichita, will exemplify the cost system, using charts with prices based upon overhead expense, wage-scale and competitive conditions prevailing in the southwest country, where there are many small individual job shops and combined newspaper and job plants. The standard cost-finding system is now being used very largely throughout this section, due to the education along this line received by the printers from the previous meetings of the cost congress as well as the general information contained in trade publications.

Special addresses will be made during the congress. Charles A. Browne, of Hutchinson, Kansas, and H. W. Southworth, of Vinita, Oklahoma, have been assigned "Keeping Cost for the Combined Newspaper and Job Offices," and "Is a Correctly Kept Cost System of Benefit to the Employee?" has been assigned for general discussion to be led by W. Y. Morgan and John O'Conner, of Hutchinson, Kansas, and Dave L. Guyette, of Muskogee, Oklahoma. A special representative of the United Typothetæ of America will address the congress on "Cost Finding, Employers' Associations and Trade Conditions."

An address of much interest will be "The Damnable

Details," by Colonel S. G. (Dick) Spencer, of Kansas City. The usual question box and general discussion from the members will be given much prominence, having been found very valuable in bringing out little details of the printing business that are so often overlooked in discussing the larger problems confronting the average printer. The meeting will be held at the Commercial Club, and the entertainment committee has provided a number of interesting features to fill in the time of the two days not taken up with the program proper. All printers, newspaper and job, are invited to the meeting, and it is believed that several hundred at least will be in attendance. E. M. Moore, of Hutchinson, Kansas, is chairman of the entertainment committee, and H. V. Bowman and Dave L. Guyette, of Muskogee, Oklahoma, are president and secretary, respectively.

Florida State-wide Cost Congress to Be Held in November.

November 13, 14 and 15 are the dates set for the first State-wide Printers' Cost Congress in Florida, and Ocala has been selected as the meeting-place. Authority for the holding of this congress was given at the meeting of the Florida Press Association, held at Tampa in June, and a special committee was appointed to make all of the arrangements. This committee has not been idle, and if indications are anything to go by, those printers who do not attend this congress will not only miss a good time but will be money out of pocket as well.

The Ocala Board of Trade, through its secretary, is going to see that all visitors to the "Brick City" are given a good time. Of course it is understood that the essential business of the congress relating to the cost system will be disposed of before any of the printers will be allowed to frolic.

The session will open Thursday night, November 13, with a general mass meeting, when an address of welcome will be given. This occasion is to be taken advantage of as a sort of booster get-together. All day Friday will be devoted to the routine of the cost congress, and on Saturday the good people of Ocala propose to show the visitors what Marion County has done in the way of building good roads, and will also provide for the inspection of the leading industries of that section.

Taking part on the program by special invitation will be some of the leading printers of Georgia and South Carolina, and in addition to these it is expected that the United Typothetæ of America will send a special representative.

A RECORDER OF DEEDS.

A farmer in one of the neighboring townships who had gone into scientific poultry-raising hit upon the scheme of marking each egg with certain data in indelible ink. His idea was to find which variety of chickens laid best, and then, when the eggs were hatched, attach a tag to the chickens' legs. He soon found that his hired man was negligent about properly inscribing the eggs. One day not an egg was marked and the farmer read him the riot act.

The hired man listened in sullen silence until the boss finished. Then he said:

"See here. You'll have to get another man."

"Why, Jim, you're not going to leave me after working for me six years?"

"Yes, I am," returned the hired man. "I've done all sorts of odd chores for you without a whimper, but I'm durned if I'm going to stay here and be secretary to any durned hen!"

UNITED TYPOTHETAE AND FRANKLIN CLUBS AT NEW ORLEANS.

BY W. B. PRESCOTT.



EVEN HUNDRED persons registered on account of the twenty-seventh annual convention of the "United Typothetæ and Franklin Clubs of America" as the official program put it. That document also contained a line—"International Cost Congress"—which seemed somewhat ambiguous, and which subsequent

events proved to be a rather perfunctory recognition of an old — and possibly passing — friend.

A Knocking Master of Ceremonies.

Serious business had the usual "get-acquainted" prelude, which took the form of a smoker, presided over by a master of ceremonies, Hon. J. Zach. Spearing by name. He proved to be an out-of-the-ordinary sort of chap. In this age of the clean-shaven masculine, he wears a full beard of the old-fashioned unkempt kind. Physically, a bundle of nerves, with his hands and feet working incessantly, he speaks with deliberation; evidently a person of the most kindly disposition, his idea of wit and humor is to "roast" everybody. While he was not understood by the majority, the Honorable Spearing's fun-loving proclivities proved to be so infectious that the crowd "went along," and the first event of the week was noted not only a success but unique.

Chairmen of Standing Committees.

On Tuesday morning at ten o'clock President Glossbrenner started the big show. After the usual preliminaries in the shape of prayer, the mayoral and trade invitations, to which Mr. Glossbrenner replied, he announced the standing committees, with the following gentlemen as chairmen: Credentials, M. S. Steeg, New Orleans, La.; Nominations, H. M. Loth, Chicago, Ill.; Resolutions, John Clyde Oswald, New York city.

Presented a gavel, made from magnolia wood, by Mr. Dameron on behalf of New Orleans printers, Mr. Glossbrenner called for reports of officers and proceeded to read his address as president.

Dissatisfied with Membership Increase.

He pointed out that while the last convention approved the work done during the preceding year, it also reduced the income \$1,000 a month, or \$12,000 a year, which compelled economies that reduced the field force very materially. The president did not think the conditions surrounding the membership list healthy, saying "during the period from September 1, 1912, to September 30, 1913, the increase in membership was 712, which almost equaled the gain of last year, which was 729. Our loss in membership for the same period has been 451, a net gain of but 261, or eighteen per cent."

Craze for Members a Mistake.

Remarking that he regarded it as unfortunate that so-called "small printers" were responsible for the decrement, Mr. Glossbrenner went on: "I believe that in the past we have allowed the secretarial and field force too much latitude in our membership campaign, and in their enthusiasm to forward the work many members were procured, at considerable expense, who failed to appreciate the value of membership. It appears to me now that in the

future new members should be selected with more discrimination, a smaller association of sterling members being preferable to a larger one containing many who are a constant source of expense to retain. In other words, we should try to make the association so attractive that employing printers will regard it with respect, considering an invitation to join a compliment, and suspension a disgrace."

The Amalgamation and Change of Name.

Principally for the purpose of reading it into the record, Mr. Glossbrenner gave documents relating to the amalgamation with the Ben Franklin Club verbatim. The proposed change of name must be passed on by the convention, which caused the president to comment: "There is doubtless some sentiment among many of us associated with the old name, still I feel that none of us will regret honoring the memory of our patron saint by adding "Franklin" to our title. Personally, I should have preferred a shorter name, but perhaps this may follow soon. At any rate, it seems to me that we should for all time retain in the title of our organization the name of our beloved Franklin as an asset which properly belongs to the oldest and the largest association of employing printers in the world."

About Ways and Means.

The president seemed exercised about the finances of the organization. Notwithstanding the decrease in income, Treasurer Southworth's report shows a balance slightly in excess of last year, with expenditures totaling \$65,000. Though in the past advocating reductions of dues which resulted in cutting them in half in three years, President Glossbrenner thinks it should stop. He felt so strongly on the question that he opposed proposed amendments in his address.

War Fund Repugnant to Present Policy.

An amendment "that forty per cent of our income be held in reserve as a contingent fund," he held to be impossible on the present basis of dues. Dropping the financial aspect of the proposed legislation, Mr. Glossbrenner reviewed it in the light of a matter of policy, and said: "On this point I desire to remind you that our constitution was so amended at the Denver convention that there is no further necessity for a contingent or reserve fund in this organization, as it was there decided to continue it along educational lines. In lieu thereof it was provided that an Open-shop Division could be created for the benefit of such members concerned, and accordingly last year at the Chicago convention an Open-shop Division was formed, and it exists especially for the purpose contemplated in the aforesaid amendment. Hence, those members interested in the revival of a reserve fund have but to join the Openshop Division and they will find there the protection of their interests which they are seeking. The plan this organization has been following during the past few years is either right or wrong, and this convention should decide definitely and finally just what the future policy shall be. You can not restore the former conditions, but you can apply the principles that were right in the past in such a way as to make them effective now - this we have tried to do. We have a different situation to deal with than that which confronted us some ten years ago, and in my judgment, based upon five years of active service observing our affairs, I believe the present basis of our organization is the most effective we can hope for under existing condi-

To Find a Unit of Production.

Thanking committeemen for their services, when President Glossbrenner came to the price-list committee he referred to an instruction given that body by the executive council. It aimed at still further investigation of the causes of dissatisfaction and read: "It is the sense of the executive council that the price-list committee be instructed to investigate and establish, based upon the experience data of the membership, a properly classified unit of production for all machines and operations in the business."

Later on the committee reported that it had sent each member seventy loose-leaf pages of price-lists, and was now seeking the data requested by the executive committee. It made a strong plea for coöperation on the part of members, holding out to them the prospect of being able to know what was the proper unit of production of either human or machine on a large percentage of the work done in the ordinary office.

Address of Vice-President Courts.

If politics was a red-hot proposition in the Typothetæ the wiseacres would have gone into a gossip session within a few minutes after Vice-President Courts began reading his report as chairman of the executive committee. Mr. Glossbrenner had barely finished expressing grave doubts as to whether the cost commission had seen the end of its days of usefulness, when Mr. Clark said it was a debatable question, for, considering the immense field to be covered and the limited means at command, "it would seem an almost impossible task to do justice to the subject."

On the other hand, Mr. Courts felt the Typothetæ must preach the gospel of cost installation, but it should be handled systematically through the secretary's office. He expressed himself as being impressed with the district scheme of organization as the best method of bringing the central body into closer touch with the members generally. Mr. Courts deplored the methods employed on many occasions in securing members and new local organizations. The policy of giving service to members and looking to quality rather than quantity in accepting applicants would better subserve the interests of the organization.

Cost of Doing Typothetae Business.

Incidental to a discussion of the ever-present dues question, Mr. Courts said it cost the Typothetæ \$3.53 a month a member to do business.

He joined Mr. Glossbrenner in speaking gloomily of the success of the United Typothetæ of America School at Indianapolis, asserting "the attendance should and must be increased one hundred per cent — yes, even two hundred per cent."

Secretary Clark's First Report.

In making his maiden bow to the membership S. Evans Clark declared "The general office is equipped as never before to render adequate, tangible service to every individual member of the organization along any of twelve lines of service. The slogan of the organization is: 'Individual, tangible service to every member all the time, everywhere,' which means that estimates, either revised or original, are promptly handled; employees for any department, including superintendents, salesmen, compositors, pressmen, etc., are furnished without delay; the Bulletin becomes a treasure house of helpful suggestions, advice and counsel, as well as an exposition of ways and means of doing business, and cost and efficiency methods; the 'pricelist' feature; advice and data in costs and accounting

furnished instantly; selling and publicity campaigns devised and planned; business administration and other vitally important questions elucidated."

The secretary classified what he called the twelve cardinal features of the Typothetæ as follows: (1) Employment department; (2) Cost-finding; (3) Accounting; (4) Estimating; (5) U. T. A. price-list; (6) Efficiency; (7) Trade schools and vocational training; (8) Selling and publicity; (9) Statistics; (10) Credits and collections; (11) General information; (12) Bulletin.

Mr. Clark joined with other officers in reporting that a standard accounting system had been prepared as a complement of the standard cost system. According to Mr. Clark, as printers become convinced and their courage grows, the hour costs mount. "Many things that are now incorporated in the diagnosis of costs of production were formerly overlooked."

How the Hour Costs Mount.

That conclusion was amply justified by a summary of hour costs of reporting members for a period of four years as follows:

S	Tollows:	1010	1911.	1912.	1913.	
		1910.	1911.			
	Hand composition	\$0.99	\$1.20	\$1.29	\$1.41	
	Linotype		1.62	1.69	1.83	
	Monotype		2.00	2.24	2.25	
	Job presses, all sizes	.71		.76	.80	
	Cylinder presses, larger than					
	25 by 38		1.60	1.61	.1.64	
	Cylinder presses, 25 by 38 and					
	smaller		1.41	1.34	1.37	
	Cylinder presses, larger than					
	38 by 52			2.19	2.83	
	Bindery work, girls, hand		.34	.35	.41	
	Bindery work, folding machine.		.98	1.09	1.50	
	Bindery work, cutting machine.		.96	.89	1.00	

Synopsis of Business of Meeting.

Aside from the reading of papers on Wednesday and one on Thursday the results of the business meeting of the Typothetæ may be briefly summarized as follows:

Adopted resolution calling on Interstate Commerce Commission to give prompt ear to the pleas of the railroads for increased rates.

Voted \$4,000 to the School of Printing at Indianapolis, and \$5,000 for preliminary work in establishing a comprehensive system of typographical education.

Refused to abolish the Cost Commission.

Instructed Committee on Printing Trade Matters to attend next meeting of National Printing Trade Association and advocate adoption of long price-list.

Adopted recommendations of Cost Commission, which do not, however, differ materially from those adopted at previous meetings.

Listened to a striking address from J. Howard Hazell, representing the Cost Commission of Great Britain, who recited experiences similar to those experienced by American cost scouts.

All but instructed the Executive Council to have the next meeting in New York.

Approved a proposition to prepare a series of textbooks for use in printing-offices and printing classes of

Approved treasurer's report, which showed 1,710 "good" members, and an expenditure of \$65,000 during past year.

Protested against the free printing of envelopes by the United States Government.

Notified the Postoffice Department that the indiscriminate putting of catalogues in the parcel-post classification would injure the printing industry.

Clubs of America.'

Unanimously elected the following officers:

President George M. Courts, Galveston. First vicepresident, Albert W. Finlay, Boston. Vice-presidents, Joseph A. Borden, Spokane; Alfred F. Edgell, Philadelphia; George H. Gardner, Cleveland. Treasurer, Arthur E. Southworth, Chicago. Executive committee: Pliny Allen, Seattle; D. A. Brown, Kansas City; C. P. Byrd, Atlanta; Robert Deacon, St. Louis; William Green, St. Louis; E. H. Hines, Detroit; George Horn, Baltimore; B. F. Scribner, Pueblo; D. L. Johnston, Buffalo; H. W. J. Meyer, Milwaukee; W. E. Milligan, San Antonio; J. A. Morgan, Chicago; Benjamin P. Moulton, Providence; William Pfaff, New Orleans; R. P. Purse, Chattanooga; I. H. Rice, Los Angeles; Eugene Saenger, Sioux Falls; C. V. Simmons, Waterloo: Fred L. Smith, Minneapolis; Edw. L. Stone, Roanoke; John Stovel, Winnipeg, Canada; C. D. Traphagen, Lincoln; Charles F. Warde, Pittsburgh; John S. Watson, Jersey City, and H. C. Wedekemper, Louisville.

Societies on the Side.

The Electrotypers' Association meets concurrently with the United Typothetæ and this year's meeting was the most successful ever held from every standpoint.

The Order of Pica also met, but postponed its highiinks till after the session.

The Printing Trade Press Association also held a meeting and selected W. B. Prescott, of The Inland Printer, chairman, and Lewis Gandy, of The Printing Art, secretary, for the ensuing year.



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, tho who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Seeks Position as Mechanical or General Superintendent.

(1728) Practical, all-around printer, twenty-four years' experience, now manager of a private plant in the largest factory of its kind in the world, wants to connect with a concern needing a mechanical or general superintendent or manager. Four years' experience in lithographic pressroom, three years at folding-boxes (printing and making) in addition to seventeen years in the composing and letter pressroom and bindery. Exceptionally good pressman on cut and color work. Age forty-one years. Married. Best of references.

Iowa Town Needs Linotype Plant.

(1729) An up-to-date, fair-sized town in Iowa is badly in need of an independent linotype plant. Lots of printing goes to other towns owing to lack of composition facilities. Newspaper doing some work at present, but does not want to bother with it. Nearest trade plant one hundred and

Changed the name to "United Typothetæ and Franklin fifty miles away. Large territory to be supplied. Fine opportunity for live linotype man. Particulars furnished.

Foreman of Bindery.

(1730) Man of twelve years' experience would like position as foreman of bindery in shop doing principally edition, catalogue, and pamphlet work of the better grades and having a good cost system. Thoroughly understands the operation and output of machinery used in the modern bindery. At present employed, but desires change for larger opportunity. Good references.

Photoengraver Seeks Change.

(1731) Photoengraver of twenty-five years' experience, making a specialty of reëtching and finishing halftone cuts for magazine and catalogue work, experienced on both black and color work and familiar with the requirements for the offset press, would make change. With present employers ten years. Can make estimates on work. Has held positions as superintendent and foreman with engraving houses in the East and Middle West with satisfaction. Would connect with publishing house that would appreciate good, reliable man and a competent workman.

Seeks Purchase of Printing Plant.

(1732) Man of eighteen years' experience in the trade. working up from apprentice to manager of large job plant. desires to purchase plant, or would consider the superintendency or managership of plant with a view to purchasing an interest in the business.

Would Take Charge of Small Bindery or Stockroom.

(1733) Man of eighteen years' experience in the printing business, principally in the bindery and stockroom, would like to take charge of small bindery or stockroom, and would start at reasonable salary. A-1 stockman and cutter. Thirty-five years of age. Single.

Ad. Compositor Seeks Change.

(1734) Ad.-compositor of ten years' experience, city and country, at present employed, desires change where he can get a chance to learn to operate a linotype machine. Union. Good habits. Twenty-six years of age.

Operator-Machinist Seeks Opening.

(1735) Man of eighteen years' experience as operator and machinist on linotype would like position as foreman or foreman-machinist in linotype-composition plant or linotype department of regular printing-office. Best of references furnished.

Would Take Charge of Good Country Newspaper.

(1736) Man of many years' experience on country newspaper work, would like to take charge of a good country newspaper not too far from Chicago. Sober. Best of references.

Job Compositor Seeks Opening.

(1737) Man, forty-one years of age, with twentyseven years' experience at the trade, would like position as job compositor or on a combination job doing machinework part of the time. Linotype operator. Has held foremanship of plants and ran own job shop for several years. Familiar with paper stock; knows good printing and how to do it. Good proofreader. Union.

Cylinder and Platen Pressman.

(1738) Cylinder and platen pressman on color and half-tone work desires position in Southwest or Southeast. Can take full charge. Union. References.

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Writer of Verse.

(1739) Writer of snappy, light verse, whose column in his local paper is the feature of a high-grade editorial page, and whose humorous verse is widely copied in the press of his own and neighboring States, and whose productions appear in some of the minor magazines, would write feature column for dailies or weeklies at rates within their reach. Will guarantee original service for each one. Or would accept position as regular staff man on responsible paper. Samples submitted on request.

Seeks Position on Newspaper.

(1740) Young man with several years' experience on newspaper work, desires a position on a live paper. Capable of setting good string and turning out clean proof.

Seeks Foremanship of Pressroom.

(1741) Man of over twenty years' experience in colorprinting, both practical and business end, desires situation as pressroom foreman or assistant to manager of fair-sized plant. Good references.

Business Opportunity.

(1742) Printing machinery manufacturing concern would like to make connections with some one competent to take general management of office, advertising and sales department, and build up business. Well-equipped factory is located near business section of progressive New England town. Product is widely and favorably known. Would prefer party willing to purchase some stock.

Experienced Newspaper and Magazine Man.

(1743) An experienced newspaper and magazine man seeks position as editor on a newspaper—salary basis. Would accept position on country weekly, taking full charge of office, both editorial and business managership, or editorial management of daily in city of from 5,000 to 25,000 population.

Pressman Seeks Opening.

(1744) Cylinder and platen pressman of fifteen years' experience would like a position. Willing to go anywhere. First-class workman.

Cylinder Pressman Would Make Change.

(1745) Pressman, capable of taking charge of cylinders and jobbers, color and half-tone and loose-leaf work, would like to locate with some good firm. Seventeen years' experience. Married. Union. Desires to be financially interested.

Would Locate with Engraving House or Advertising Agency.

(1746) Young man, twenty-two years of age, would like to locate with some reliable engraving house or advertising agency as retoucher. Considerable knowledge of designing and lettering. Good references.

Ad.-compositor Seeks Opening.

(1747) Man of eight years' experience as head adman, also as assistant foreman, would like to locate in some good city. Capable of setting the best class of advertisements. Married. Union.

Seeks Position as Proofreader.

(1748) Man having over twenty years' experience as proofreader, during which time he has been employed by some of the leading printing and publishing houses in the

country, would like position in that capacity for some good printing or publishing firm. Feels capable of taking charge of any proofroom in America. Has just finished a technical work on practical proofreading. Would go anywhere.

Linotype Machinist-Operator Seeks Position.

(1749) Man capable of handling all kinds of job, tabular and advertisement composition rapidly and accurately would like to locate, preferably on Pacific coast. Twenty years' experience as printer; twelve years on machine. Indefatigable worker. Sober and reliable.

Composing-room Foreman or Superintendent.

(1750) First-class printer, twenty years' experience, nine years as foreman, wants to locate on the Pacific coast after November 1. Thoroughly posted on composition, presswork and bindery details. Seeks connection as foreman or superintendent with progressive firm specializing high-class printing. Possesses exceptional qualifications as job and advertisement compositor, stoneman, proofreader and linotype machinist-operator. Familiar with cost systems and estimating. Systematizer and result-producer. Married. Age thirty-seven years.

Seeks Position in Pressroom.

(1751) A man with over nineteen years' experience handling high-grade black and color work would like to get in touch with firm, with pleasant working and living conditions, needing a pressroom foreman. Would like to settle down to serve a term of years, giving them in return for these conditions and comparatively moderate wages, high-grade presswork and honest, diligent service at all times. With first employer twelve years, starting as office-boy and becoming foreman of pressroom; with last employer seven years, but resigned on account of too much overtime work. Union.

Platen Pressman Seeks Position.

(1752) Young platen pressman, twenty-one years of age, with five years' experience on all kinds of jobwork, including three-color work and embossing, desires a position in any of the three Pacific Coast States.

Printing Plant for Sale.

(1753) Job shop in large city in New Jersey will sell for \$1,750; stands-owner \$2,100. Located in good printing town. Type same as new, the oldest being about three years in use. Some fifty fonts not opened yet. Owner getting old and wishes to retire.

Good Job Man Would Like to Learn Machine.

(1754) First-class job man, twenty-three years of age, would like to secure an apprenticeship on the machine, and do combination work on machine and job work. Would be willing to work hard and go anywhere if suitable opportunity is presented.

Compositor-Pressman Would Learn Machine.

(1755) Ambitious young man of twenty-three, all-around printer, with seven years' experience as compositor and four years on Gordon and cylinder presses and as stoneman, would like a good, permanent situation where he can have the opportunity to learn linotype. Wisconsin, Illinois or Indiana preferred. Does not belong to union, but would be glad to join if he could secure position in union shop. First-class references.

"BASIS FOR ESTIMATING ON PRINTING BY F. W. BALTES."



request of Mr. Baltes THE INLAND PRINTER presents to the printing trades the results of his experiences in cost accounting and price-making. An explanatory letter from Mr. Baltes follows. It is to be hoped that readers generally will take advantage of Mr. Baltes' offer to answer questions in these columns, as

an aid to which the tabulation of the "Basis" will be kept standing from month to month as a rallying point for Mr. Baltes and his disciples. Mr. Baltes is a successful printer. What he writes is not speculative. He has the facts, preved

Thirty books, receipts, 100 leaves each, original and duplicate, three on, 81/2 by 11:

6,000 im Plus ½	-					_		-																
Allowand	ce for	r c	or	nı	00	si	ti	0	n	,	0	n	e.								٠	٠		2.0
Two elec	etros																							1.50
Stock co	st																							4.78
Binding	cost																							5.78

Our time cost for composition and presswork was \$8.00.

If the order for receipts had been single, or 18,000 81/2 by 31/8, the price for composition, electros and presswork would be the same, run three on 81/2 by 11.

Presswork on 6,000 letter-heads would be the same.

The price for presswork on bill-heads, 81/2 by 11, would be the same as letter-heads.

COMPOSITION, per hour..... ...\$1.50 Corrections, alterations, proofreading, make-up, lock-up, etc., per hour..... 1.25

Job or Display Composition, by the Line:

Measuring width of face; minimum line 10c. 6 pt. @ 6c per inch 8 pt. @ 4½c per inch 9 pt. @ 4c per inch 12 pt. @ 3½c per inch 14 pt. @ 2½c per inch

Poster Composition, 1c per in.; min. line 10c

Commercial job composition will average 5 cents per inch width, per line, measuring face of type only, with a minimum of 10 cents per line, to which should be added cost of lock-up, or 50 cents for average platen form.

A minimum of 25 cents for lock-up should be charged for each poster form

LINOTYPING, straight matter:

Per 1000 Ems	Per 1000 Ems
Size Ems sq. in.	Size Ems sq.in.
5 point \$0.35 208.8	9 point\$0.45 64.4
5½ point .35 172.6	10 point50 52.2
6 point 35 145	11 point55 43
7 point35 106.4	12 point60 36.2
8 point40 81.6	14 point70 26.6

Minimum line charge, 20 ems of size used. Extra price for tabular or objectionable.

Linotype Matter, ready for press:

With three-fourths cuts, at above prices. With one-half cuts, price and one-half. With one-fourth cuts, double price. Straight matter, price and one-half. Add 50 per cent when cuts are set in.

ESTIMATE RECORDS.—Estimates should be made on job tleket forms, giving full particulars as if written for a working tleket. Cost or prices should be extended to the columns at the right. Details for composing-room may be shown on reverse side. This tleket should be marked "Estimate" at top and quotation inserted at right of name. It should not be used as a working ticket, but the job number, if work is secured, may be written thereon for reference. Sample job tleket will be furnished on request.

COST PER HOUR AND RATE PER HOUR SOLD.—If time is correctly kept the cost per hour should approximate the rates per hour sold as shown in the Weekly Statement below. To these rates of cost a reasonable allowance should be added for profit, when estimating on or charging for work. Overhead expense, including non-productive labor, general expense and depreciation, should not exceed 90 per cent of the productive pay-roll.

PLATEN PRESSWORK.

On book or flat papers, of ordinary weights, in quantities less than $10\mathrm{M}$, or when run two or more on, platens or cylinders, in orders of $10\mathrm{M}$ or over:

1st 5M @ 80c, \$4.00 (Add Make-ready and Proi 2d 5M @ 60c, 3.00, or 10M @ 70c per M. 3d 5M @ 40c, 2.00, or 15M @ 60c per M. 4th 5M @ 20c, 1.00, or 20M @ 50c per M. Or 20M @ 20c, + \$6.00 = \$10 00, 30M @ 20c, + 6.00 = 12.00, 50M @ 20c, + 6.00 = 16.00, 100M @ 20c, + 6.00 = 26.00.

To which add $\frac{1}{2}$ cent per square inch up to 100 square inches, and $\frac{1}{4}$ cent per square inch from 100 to 200, per M, for example:

20M 10 x 20, @ 20c 100 square inches				
100 square inches	@	14e	5.00-	-\$25.00
10M 8 x 12½, @ 70 100 square inches	e p	er M	.\$ 7.00 5.00-	-\$12.00

The cost of composition, or electros, for all in excess of one, should be provided for at electrotype scale.

► Jobs of 25 square inches, or less, may be printed two or more on, in quantities of 10M or over, as follows:

 $80M\ 3\ x\ 4,\ 12\ sq.\ inches, @\ \frac{1}{2}c.\ .\ \$\ 4.\ 80\\ 4\ on\ 6\ x\ 8,\ 20M\ @\ 20c\ +\ \$6.00\ 10.00\ -\$14.\ 80$

Or, jobs of 25 square inches or less, with little composition, may be printed two or more on at presswork scale, plus cost of extra composition and cutting.

For heavy stock, or cardboard, and for finer work, or colored ink, an increased rate should be charged for presswork.

Envelopes may be printed for ½ cent per square inch, plus 80 cents, per M, for 5M or less, and for ½ cent per square inch, plus 60 cents per M, for each additional M.

CYLINDER PRESSWORK,

Type, on S. & S. C., 25×38 , 50-lb. basis, 1-10c per sq. inch + \$1.00 per M impressions. Half-tones, 1-5c per sq. inch + \$1.00 per M.

For half-tones and type on S. & S. C., or enamel paper, a proportionate rate from 1-10c to 1-5c per square inch + \$1.00, per M impressions, should be made.

For each 10 lbs. weight per ream, in excess of 25 x 38, 50-1b. basis, an additional charge of 10 cents per M impressions should be made, for example:

25	x	38,	50,	950	sq.	ins8	.95	+	\$1.00	=	\$1.95
			80.	950	sq.	ins	.95	+	1.30	=	2.25
			200,	950	sq.	ins	.95	+	2.50	=	3.45
38	X	50,	100,	1900	sq.	ins	1.90	+	1.00	-	2.90
			200,	1900	sq.	ins	1.90	+	2.00	=	3.90
28	x	44.	70.	1232	sq.	ins	1.23	+	1.00	=	2 23
			140.	1232	Sq.	ins	1.23	+	1.70	-	1.93
				1929		ing	1 92	1	2 10	_	4 22

For colored ink forms, and for presswork requir-g slip-sheeting, an additional charge should be

Make-ready.

Type forms, $\frac{1}{2}$ to 1 cent per square inch: minimum \$1.00. Line cuts, 1 to 2 cents; half-tones, 3 cents per square inch.

Charge for Ink.

Black ink, on S. & S. C., or enamel paper, to cover 1,000 square inches type, about $\frac{3}{4}$ lb. per M impressions, to 4 lbs. for full half-tones. Colored ink will require more

For colored link, on 28 x 42 poster, from 10 lbs. per M impressions on wood type, 6 to 20 line, to 20 lbs., for larger type, will be required.

One-tenth pound per M impressions should be a minimum charge for 100 square inches for black ink on platen presses.

WEEKLY STATEMENT, JANUARY 15, 1912.

Weekly Pay-roll Composing room. Linotype. Cylinder presses. Job presses.	. 330	Cost \$190 67 150 70		8 Sold \$1.25 1.50 1.50 1.00	Amt. \$350 132 330 140
Total productive		\$477 150 150	728		\$952
General expense			Gain		75
		\$877			\$877

by himself. He has published a 24-page book, "System and Prices for Printing." The price is \$1, and it may be obtained from The Inland Printer Company.

From F. W. Baltes.

PORTLAND, OREGON, September 5, 1913.

To the Editor:

I am enclosing several copies of my "Basis for Estimating on Printing." If you wish to do so, I would suggest that you publish the list in full, and run it continuously, or as often as you wish, for the benefit of the craft in general.

I have just sent a number of copies to the Secretary of the United Typothetæ of America, with a letter asking him to place them before the Price-list and Executive Committees of that organization, and have called attention to the lack of harmony in their list.

While my list is small, it furnishes a basis for prices on almost every class of printing, and can be easily learned. It can be as easily applied to one class of printing as to another, as illustrated here, for example:

The U. T. A. makes one price for bill-heads 81/2 by 11 or smaller. My list provides a scale for presswork of 80 cents per thousand, base, for first 5,000, 60 cents per thousand for second 5,000, 40 cents per thousand for third 5,000, and 20 cents per thousand for each additional thousand, plus one-half cent per square inch per thousand, for example:

20,000 bill-heads,	8½ by 11, ba	se for presswork.	\$10.00
Plus ½ cent per	square inch p	er thousand	9.35
Composition for	one and make	e-ready, say	3.15

Total for presswork and composition.....\$22.50 These may be printed four on 17 by 22 at the following approximate cost:

5,000 impressions,	17	by	22,	at	\$2.00	per	thousand	\$10.00
Make-ready								1.50
Composition, one								2.50
Three electros	• • •							2.25
Total								\$16.20

20,000 would be, base\$1	0.00
Plus ½ cent per square inch per thousand	4.67 1/2
Composition for one and make-ready	3.15
Total	
If printed four on, 11 by 17, the approximate cost would	be:
7 000 to	
5,000 impressions, 11 by 17, at \$1.50 per thousand\$	7.50
Make-ready	
Make-ready	

A printer having no larger press than a half medium could print 20,000 bill-heads, 8½ by 11, two on, 11 by 17, at the following approximate cost:

Itale	COST.
	10,000 impressions, 11 by 17, at \$1.50 per thousand\$15.00
	Make-ready 1.00
	Composition and one electro 3.25
	Total
F	or 100,000 letter-heads, 8½ by 11, my list would be:
	For presswork, base\$26.00
	Plus ½ cent per square inch per thousand 46.75
	For 100,000 note-heads, 5½ by 8½, the price for presswork, base, would be the same\$26.00
	Plus 1/2 cent per square inch per thousand 23.371/2
F	or either size, the composition for one only to be added.

For either size, the composition for one only to be added. The extra electros are provided for in the presswork scale.

Yours truly, F. W. BALTES.

An Order for Calendar-cards.

An order just completed was for calendar-cards, 9 by 3 inches, for a bank desk, printed both sides:

6 lots, 20 each, for days, 120; 12 lots, 20 each, for months, 240; 31 lots, 20 each, for figures 1 to 31, 630.

A total of 990 cards, two sides, at 80 cents per thou-	
sand	1.60
Plus 27 inches each side, at ½ cent	.27
Make-ready	1.75
Composition, 49 lines, at 10 cents	4.90
Lock-up	1.78
Stock	4.43
Cutting	1.00
	815.72

The job cost us \$12.75.

Price Variants in Linotype Composition.

If eight-point linotype is worth 40 cents per one thousand ems, then nine-point is worth 45 cents; ten-point, 50 cents; eleven-point, 55 cents; twelve-point, 60 cents, and fourteen-point, 70 cents. A recent test in our office shows that ten thousand ems of eight-point No. 16 contained three thousand words, set in 14-em measure, while requiring 2¼ hours' time at a cost of \$1.60 per hour or 36 cents per thousand ems. The same copy set in 12-point No. 16 ran 360 words to one thousand ems, made only 8,334 ems, took 2¾ hours to set at a cost of \$1.60 per hour or about 53 cents per one thousand ems, proof not read.

Distribution Not "Overhead."

The cost of distribution should be added to the cost of composition. If it takes three hours to set a display job by hand it will take an average of one hour to distribute it, therefore the cost of this work would be four hours at \$1.20 per hour, or three hours' composition at \$1.60 per hour. Three hours' corrections, alterations, or make-up requires no distribution and may be sold at \$1.20 per hour. A compositor requires more material to work with than one doing other work. Distribution is not overhead. The time of both proofreader and copyholder should be charged for on each job.

Show Printing.

Here is another illustration showing the efficacy of my price-list for printing:

A showman wrote to us asking for prices on work. We wrote him that our price was 2 cents per sheet plus 1 cent per inch per line.

He sent us the following order, enclosing a draft for payment:

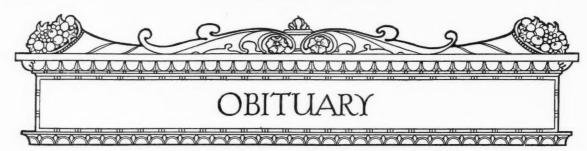
500 half sheets, 21 by 28:	
250 sheets, 28 by 42, and print at 2 cents	.\$5.00
5 lines, 21 inches each	. 1.05
	\$6.05
500 half sheets, 42 by 14:	
250 sheets, 28 by 42, and print	.\$5.00
2 lines, 42 inches each	84
	\$5.84
4 lots, 100 each, months, 21 by 14 each:	
4 lines, at 10 cents each	.\$0.40
100 sheets, 28 by 42, and print	. 2.00
	\$2.40
10 lots, figures 1 to 0, 200 each, $10\frac{1}{2}$ by 14:	
250 sheets, 28 by 42, and print	.\$5.00
10 lines, at 10 cents each	. 1.00
	\$6.00

All over the United States show printing is done at from 2 to 3 cents per sheet, 28 by 42, regardless of composition or quantity. We print for 2 cents a sheet, 28 by 42, covering stock, ink and presswork, plus 1 cent per inch per line for composition, with a minimum line charge of 10 cents. The price per sheet may vary according to location.

Have you ever observed that printers, as long as they are in business, labor from morning until night without a system or base for prices?



"Who Are You Waiting For?"
Photograph by F. M. Kofron.



Jacob J. Walser.

The many friends and business associates of Jacob J. Walser, the president of the Goss Printing Press Company, were deeply grieved to learn of his sudden death which occurred at his home, 145 North Central avenue, Austin, Chicago, on Thursday, October 16. Mr. Walser had been at his business all day, leaving for home about half-past four. About five o'clock he complained of a slight illness, and passed away about eleven o'clock, the cause being hemorrhage of the brain. For years Mr. Walser had been prominent in the industrial and commercial life of Chicago, his various connections with banks and other substantial institutions elevating him to a high standard.

In 1886 Mr. Walser, with Fred L. and Samuel G. Goss, formed the Goss Printing Press Company. Mr. Walser was chosen president and occupied that position up to the time of his death. Ever since its organization the Goss Printing Press Company has been among the foremost concerns of its kind in the world, and Mr. Walser's careful business methods, together with his great activity and business sticking qualities, contributed largely to the suc-

cess of the company.

Mr. Walser was born in Germany, July 29, 1849. His parents, Joseph and Emma Walser, brought him to America when he was seven years old. After obtaining a meager education he started out in the world, and that he succeeded is best indicated by the splendid business which his efforts established in the Goss Company. He was a resident of Chicago since 1853. He was a thirty-second degree Mason, member of Siloam commandery of Austin and of the Shriners. He also was a member of the Oaks Club of Austin.

Mr. Walser is survived by the widow and two children, a son, Jacob J. Walser, Jr., and a daughter, Mrs. Lizzie Oliphant, all residing in Chicago.

J. M. Coe.

J. M. Coe, the proprietor of the J. M. Coe Printing Company, of Richmond, Indiana, and one of the pioneer and best-known citizens of Richmond, passed away on Thursday, October 9, at the home of his daughter, Mrs. J. Fred King, 1308 Main street. He was sixty-nine years of age and had been in excellent health until a few months ago. About three months before his death his physician informed him that he had valvular heart trouble and warned him against exerting himself. On the evening before he passed away he walked to the office of his physician, consulted with him, then returned to his own office where he worked for a short time. Before leaving he told his son, Demas S. Coe, who has been associated with him in the business for the past three years, that he was not feeling very well but would be at work early as he had a great amount of business to attend to.

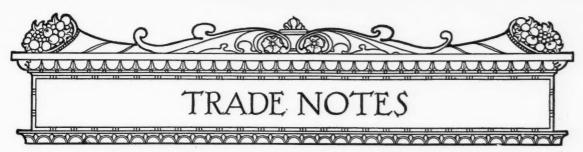
Mr. Coe had been engaged in the newspaper and jobprinting business in Richmond for over forty-three years, and was always active in public affairs. At one time he was a member of the city council, and for several years had been president of the West Side Building Association. He had an engaging personality, was witty and a most entertaining conversationalist.

Mr. Coe was born at Litchfield, Connecticut, February 21, 1844. As a boy he became an apprentice printer, and before he was twenty-one began to follow his trade in the composing-room of the Springfield (Mass.) Republican. He married Miss Lucy E. Sparks at Springfield in 1868 and the same year they moved to Richmond. After arriving in Richmond Mr. Coe purchased a half-interest in the old Richmond Telegram, which was operated under the firm name of Wilcox & Coe. A few years later Mr. Wilcox sold his interest in the paper to Daniel Surface, one of Richmond's veteran newspaper men. Five or six years later Mr. Surface disposed of his interest in the Telegram to enter the manufacturing business. Mr. Surface's interest in the paper was purchased by E. C. Martin, of Hamilton, Ohio, now of New York.

Later Mr. Coe and Mr. Martin decided to divide the business, Mr. Martin taking over the newspaper and Mr. Coe the job-printing department. This job-printing establishment then became known as the J. M. Coe Printing Company. Throughout his long career as a newspaper publisher and job-printer, Mr. Coe conducted his business in one place, the second and third floors of the block at 915-919 Main street.

A high tribute to the memory of Mr. Coe, which shows the high regard in which he was held, was paid by Judge Daniel W. Comstock, who said in part: "There was nothing commonplace in Mr. Coe. The first impression he made on every one who met him personally, and the impression was deepened by closer acquaintance, was that of honest purpose and freedom from guile. His wit, which was kindly, the quaintness and the deliberateness of his speech emphasized an individuality which did not imitate; he was genuine throughout. His observation of life, his method of thought and expression were of a fashion all his own. He had the quick perception of the New Englander, but his views of men and things had been broadened by contact with the West. His sense of humor was keen, abundant, and certain to add pleasure wherever it was manifested. . From his nature he was incapable of deceit; good faith was so inbred in him that he could not be a party to fraud or misdirection. He did not neglect duty and never was guilty of discourtesy."

THE happy gift of being agreeable seems to consist not in one, but in an assemblage of talents tending to communicate delight; and how many are there, who, by easy manners, sweetness of temper, and a variety of other undefinable qualities, possess the power of pleasing without any visible effort, without the aids of wit, wisdom, or learning, nay, as it should seem, in their defiance; and this without appearing even to know that they possess it.—Cumberland.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

R. T. Porte Goes to New York.

On Thursday, September 25, the Ben Franklin Club of Cincinnati tendered a farewell luncheon and smoker to its retiring secretary R. T. Porte, who resigned to accept a position with the Wood & Nathan Company, of New York. Mr. Porte has been secretary of the club for the past two years and has been active in organization work throughout the country, making hosts of friends wherever he went.

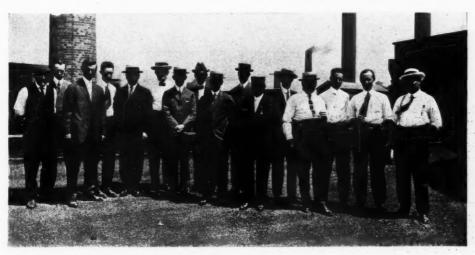
Robert Miehle Again with Miehle Printing Press & Manufacturing Company.

The Miehle Printing Press & Manufacturing Company, of Chicago, has announced that Robert Miehle has again associated himself with the company under an arrange-

sition daily. A wireless station installed in the building furnished live news items; a typesetting machine handled the question of composition; the Model CC Autopress, size 14 by 20 inches, completed the paper.

Joseph Hays Receives Promotion.

Joseph Hays, who has been in charge of the western territory of the Lanston Monotype Machine Company, has been made assistant to the president of the company, and will hereafter devote his time to special work. During the time he has been in charge of the western office Mr. Hays has won his way into the hearts of all with whom he has come in contact, and while his many friends regret his leaving the territory they extend their congratulations to him



YOU CAN NOT KEEP A GOOD MAN DOWN.

In July a number of the managers of the various branch houses of Barnhart Brothers & Spindler stopped off at Cleveland, Ohio, while on the way to their annual meeting in Chicago. They inspected the plant of The Chandler & Price Company from cellar to attic, and the above picture shows them on the roof of the factory.

ment which for a long term of years insures to the company the benefit of Mr. Miehle's experience, inventions and advice in connection with the development of its printing machinery.

The Model Print-shop at Electrical Show.

At the Electrical Show held in the Grand Central Palace, New York city, October 15 to 25 inclusive, the New York Edison Company displayed an interesting exhibit which they designated as The Model Print-shop. The Autopress Company, 95 Madison avenue, New York city, was represented in this exhibit and their latest model machine, the "CC," was used by the Edison people to print an expo-

on receiving this well-merited promotion. Mr. Hays' duties will, however, take him frequently into the western territory, so that he will have an opportunity to meet his old friends now and again. Richard Beresford and James H. Sweeney, who have in the past acted as assistants to Mr. Hays, have been promoted and placed in charge of the western territory.

Sheet-fed Rotary Photogravure Machine.

Frank Nossel, the representative of The Victoria Press Manufacturing Company, is now introducing a sheet-fed rotary photogravure machine which prints up to a size of 23 by 39 inches, and which is particularly adapted for fine art work. The printing is done from a copper cylinder, on which the engraving is made. The machine has an automatic slip-sheet attachment, and can be run at a speed of sixteen hundred. Mr. Nossel states that he furnishes complete equipment, and will be pleased to send full particulars to interested parties on request. His address is 38 Park Row, New York.

Joseph L. Shaner Candidate for State Senator.

The versatility of the printer has been referred to a number of times in these columns, and has been proved times without number by the men in high public offices as well as in other positions of responsibility. We take pleasure in reproducing this month the likeness of Joseph L.



Joseph L. Shaner.

Shaner, a member of the firm of Shaner & Knauer, the oldest job-printing establishment in Atlantic City, New Jersey, who received the unanimous endorsement of the Democratic party as candidate for state senator. Mr. Shaner has been a resident of Atlantic City since 1876, and has always identified himself with the best interests of the city and county, and is firm in the belief that a public office is a public trust. He has a large acquaintance and is held in high esteem by all who know him, which assures him a large vote regardless of party affiliations.

Splendid Work Produced by Ray D. Lillibridge, Incorporated.

A splendid specimen of the high quality of technical advertising produced by Ray D. Lillibridge, Incorporated, has been received. This specimen is a booklet, produced for the Wagner Electric Manufacturing Company, of St. Louis, advertising the "Wagner Quality" lines of motors and electrical devices, and is a strong testimonial of the high class of advertising produced by the Lillibridge concern.

Chas. Eneu Johnson & Co. Printing Contest.

Chas. Eneu Johnson & Co., the well-known printing-ink house, announces a very interesting contest. It will pay the sum of \$450 in cash prizes to be awarded to the successful entrants in a competition for the best results obtained from its printing-inks. The awards are to be made for the best examples of half-tone and four-color processwork, and the following well-known New York authorities have consented to act as judges; Charles Francis, of the Charles Francis Press; J. W. Bothwell, of Theo. L. De Vinne Company, and John Clyde Oswald, of The American Printer.

The awards are to be made in connection with the great printing exposition to be held in New York in April next, and will, undoubtedly prove an attractive feature of the exhibit to be made by Chas. Eneu Johnson & Co.

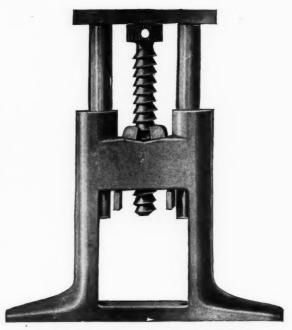
Further announcements will appear in subsequent issues of THE INLAND PRINTER, and full details may be obtained by writing to the main office of the house at 509 South Tenth street, Philadelphia.

James M. Lynch Appointed State Labor Commissioner of New York.

Governor Glynn's nomination of James M. Lynch, president of the International Typographical Union, as State Labor Commissioner was unanimously confirmed by the Senate on October 22. The Senate twice rejected Governor Sulzer's nomination of John Mitchell, former president of the United Mine Workers of America, for the position. After the second rejection Governor Sulzer nominated Mr. Lynch, but the nomination was never reported from the Senate Finance Committee.

Morgans & Wilcox Manufacturing Co.'s Patent Job Locks.

Very little description will be required to convince the practical printer of the value of the job lock shown in the illustration. These locks are designed chiefly for use in job chases but can frequently be used to great advantage in cylinder press forms. They are simple in construction, strong and durable, carefully and accurately made, and can



A Press Lock Which Combines Furniture and Quoin.

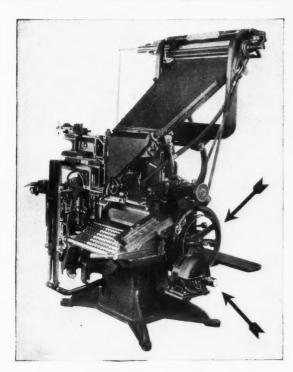
be relied upon to make square and solid lock-ups. They are placed around the form, pulled out until they fit the chase, and then tightened by a slight turn of the screw. Complete information regarding these locks may be obtained from the manufacturers, Morgans & Wilcox Manufacturing Company, Middletown, New York.

Philadelphia Club of Printing House Craftsmen Holds First Meeting of New Season.

The Philadelphia Club of Printing House Craftsmen held its first meeting and banquet of the fall and winter season on Thursday evening, October 9, at the Continental Hotel. There was a large number present, and the new season was started with renewed enthusiasm. Samuel R. Carter, the former vice-president of the club, gave a very interesting and instructive talk, telling of his visits to various printing-offices while in Europe during the past summer, describing how and why they do things differently in Europe, and showing samples of work. The speaker of the evening was W. Freeland Kendrick, who gave a most interesting talk on "How to Make Philadelphia Greater." A discussion of work and working conditions brought out many points of great value to the members. A splendid musical program was rendered which added greatly to the enjoyment of the evening.

A New Motor Drive for Intertype and Linotype Machines.

Every printer appreciates the necessity of overcoming annoyance and loss of time caused by the transposition of intertype and linotype matrices during composition. Such trouble is the invariable result of irregularities in the driving speed, due either to belt slippage with line-shaft drive, or to insufficient power or poor speed regulation with direct motor-drive. A further difficulty often experienced by users of motor-driven typesetting machines is



The Cline-Westinghouse Drive for Typesetting Machines.

that the motors are of special construction so that it is difficult to repair them quickly if they get out of order.

To avoid both of these troubles, the Cline Westinghouse drive for typesetting machines has been devised.

The drive can be applied to any intertype or linotype machine in a few minutes' time and without special work. The motors are built along the same lines as large Westinghouse motors, which are known throughout the world for their reliability and efficiency. These motors have ample power to keep the speed steady at all times, even at the "break-away" of the mold, and are very strong and rugged in construction, with heavy shafts and large bearings which are automatically lubricated by oil rings. The

commutator and brushes of the direct-current motor are of excellent construction, assuring long life and freedom from repairs. A cover, as shown in illustrations, further protects the commutator from accidental damage. Alternating-current motors have neither commutators nor brushes and therefore have no parts that require atten-



Showing the Cline-Westinghouse Motor in Position.

tion other than the bearings. All parts of these motors are standard and carried in stock, so that repairs and renewals can easily be made.

The complete outfit consists of the following:

(a) Either a single-phase alternating-current motor or a direct-current motor.

(b) A hard fiber pinion to fit the motor-shaft.

(c) A gear-wheel which replaces the belt-wheel used upon standard intertype and linotype machines.

(d) A bracket for supporting the motor which is easily attached to the intertype or linotype machine by means of a special cap screw, which is also supplied.

Means of adjustment between the gear and the motor pinion are provided for in this drive so that accurate alignment is assured. The standard outfit is designed to drive the machine at the speed recommended by the manufacturer, but a larger pinion can be supplied for obtaining a higher speed if desired.

Motors are suitable for operation on any ordinary lighting circuit of standard characteristics.

Knauffsatt-a Time-saver for the Pressroom.

There is an old proverb which says something about a penny saved being a penny earned. Very few will deny the truth of this, and the deduction can be made, that to the extent the saving capacity is increased the earning capacity is increased. Be that as it may, all men should use every means available to increase their saving capacity, and should not overlook the fact that it is frequently necessary to spend money in order to save at a future time, and that

the spending of a small amount will often bring large returns. An example of this can be found in the pressroom of every printing-plant. There is not a pressman who does not know the time lost through jobs offsetting—in many instances requiring slip-sheeting the entire job in order to prevent it, thereby adding to the cost of producing the job. Here is where the spending of a small amount will result in a great saving. Pressmen who have had difficulty overcoming offsetting should make it a point to learn about the claims that are made for "Knauffsatt"—claims that are justified by the high praise it is receiving wherever used. Mixing this preparation with the ink, which of

guests — mostly from New York, but including a Bostonian and Chicagoan — who took the opportunity of helping the employees and officers of the company in celebrating President Nelson's birthday.

This was a surprise to Mr. Nelson who does not pay as much attention to birthdays as he did once upon a time, and who at first positively refused to be diverted from a particular business in hand when lunch was announced, but when he saw the assemblage he succumbed.

Almost everybody had something to say and Mr. Nelson's good qualities were lauded with a sincerity unusual on such occasions. It was pointed out that the guest of honor had



GATHERING IN HONOR OF THE BIRTHDAY OF ROBERT W. NELSON, PRESIDENT OF THE AMERICAN TYPE FOUNDERS COMPANY.

course must be prepared in the regular way to suit the paper, prevents offsetting, saving the time required for slip-sheeting, permitting piling the sheets in higher piles without sticking to one another and also saving time between running of different colors. The No-Off-Set Company, Louisville, Kentucky, is the manufacturer, and will gladly forward complete information on request.

Honor Birthday of President Nelson of The American Type Founders Company.

Discerning visitors to New York who desire to see The American Type Founders establishment in Communipaw avenue, Jersey City, time their visit for about midday, when they are sure to be introduced to the executives of the company in the neat little dining-room, which is the display room of a very efficient kitchen. The bill of fare is always good, but it is usually excelled by what Dean Swift called "the bill of the company."

On September 22 there was an invasion of about thirty

been a pioneer in the field of political reform, in business organization and in modern business methods — that more years ago than any one cared to say he was practicing methods which are now being hailed as new ideals in business and the guiding-star for commercialism of the future.

During the afternoon Mr. Nelson was presented with a handsome milk set; for, be it known, he is a Jersey farmer as well as a world typefounder, making a specialty of milk, which is as smooth and persuasive as the owner of the herd.

Mr. Nelson spoke, of course, and the modesty that usually goes with real ability prevented him from saying very much about his achievements or preaching at his audience. He assured everybody that he was glad to be there — a statement which was unanimously seconded.

Graphic Reminders of Gotham.

Sinclair & Valentine, the well-known inkmakers, are remembering their friends by sending them views of New York, handsomely mounted and bound in book form. Good to look at, it is a pleasant reminder of the wonders of America's greatest city. There is a cut of the Sinclair-Valentine office and factory with the hospitable notation that visitors are welcome.

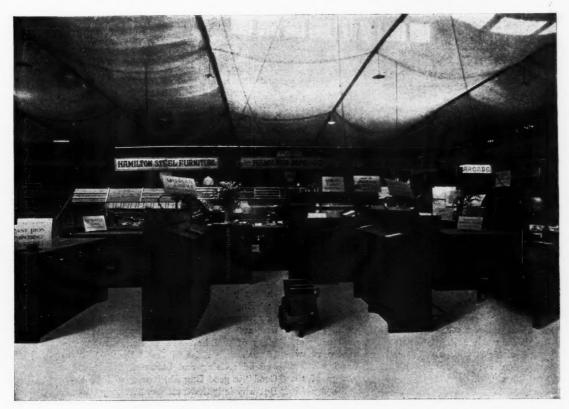
Hamilton Manufacturing Company's Exhibit at Toledo.

One of the exhibits at the recent cost congress and exposition at Toledo which created considerable interest and attention was that of the Hamilton Manufacturing Company, an illustration of which is shown on this page. This was really the first representative display of Hamilton steel furniture ever given publicly, and it naturally presented many interesting new features in the way of space and time saving as well as for the general improve-

Most of the articles shown in the exhibit are described in detail in a special booklet entitled, "Where Quality Counts," issued by the Hamilton Manufacturing Company for distribution at the Toledo Exposition, and we are informed that those who were not fortunate enough to secure one of these booklets at Toledo can obtain a copy by writing to the company's office at Two Rivers, Wisconsin.

Frank R. Brines Returns to Philadelphia.

At a specially called meeting of the Board of Directors of the Ben Franklin Club of Chicago, held on Thursday, September 25, the resignation of the secretary, Frank R. Brines, was tendered. The work of Mr. Brines has been spoken of throughout Chicago and the Middle West as



HAMILTON MANUFACTURING COMPANY'S EXHIBIT AT THE TOLEDO EXPOSITION.

ment of the composing-room. Every article shown is worthy of detailed description but lack of space forbids.

One very clever new piece of furniture was the sectional sort-cabinet, built like a sectional bookcase so that sections can be added from time to time. Another interesting piece was the Bullen sectional chase-rack, which in addition to being probably the most compact chase-rack ever produced has the further advantage of an adjustable top guide, which prevents the chase falling over against another chase in the rack and thus damaging its face.

One novel and decidedly practical feature was found in one of the long make-up tables where the steel letterboards are operated on steel rollers, making it possible to handle them with extreme ease. As an evidence of the ease of operation, a man weighing one hundred and eighty pounds stood on one of the boards while it was being pushed back and forth, in and out of the frame. being unusually successful, and not only the officers but the members as well had learned to think a great deal of him. Mr. Brines states that there are a number of reasons for his resignation, the chief of which is to return east and live with his family and to accept a position with The American Type Founders Company of Philadelphia. The members of the Ben Franklin Club tendered Mr. Brines a complimentary dinner at the Grand Pacific Hotel on Saturday, October 18, and presented him with a solid gold full-jeweled Elgin watch and guard, as an appreciation of the esteem in which they held him.

Not only do the members of the Ben Franklin Clubregret his leaving, but the members of Chicago Chapter No. 2, Order of Pica, have expressed their regrets, as he was also secretary of that organization and has been the means of getting the boys together in such shape that they have one of the strongest organizations in the country.

Leech's Report on the Philippine Office.

The mails bring us the annual report of the director of printing of the Philippine Islands, for the fiscal year ended June 30, 1913. It is by the Hon. John S. Leech, and, as might be expected, gives a great deal of attention to the educational features of the Bureau of Printing, which is, as a matter of fact, a vocational training school. At one time the entire force of the bureau was practically American, but now 464 of the 496 employees are Filipinos. Mr. Leech vigorously extols their work, both as to quality and quantity, by comparing it with the product of American printing-offices and the Canadian government's printing bureau.

Speaking of the value of a printing-office education, Mr. Leech says it is no better exemplified than in the printing-office itself, for "It is the 'man at the case' who invariably becomes the office man and the executive. This is not stated in disparagement of the other trades represented in a printing-office, but demonstrates the advantages of a vocation the pursuit of which is in itself a liberal education. The terms 'printer' and 'typesetter' are often indiscriminately used, yet they are as dissimilar in meaning as 'artist' and 'artisan.' As a man who paints a beautiful picture is an artist and a man who makes pinheads all day is an artisan, so the work of the printer is creative and that of the typesetter mechanical."

His many friends in the United States and Canada will be glad to know that Mr. Leech intends taking a vacation this year, and expects to glide quietly through old haunts and shake hands with old friends.

Justification.

When the roller was offered as a substitute for the ink-ball, the printer said: "It is an interesting innovation, and it will no doubt be a good thing for some classes of work, but it could not be used for our class of work."

When the Hempel quoin was offered as a substitute for the time-honored wooden plug, the printer said it might be all right for some forms but it would not hold big ones,

When we used to set bourgeois for arithmetics and algebras, and other mathematical works, carefully building up the superior and inferior fractions and odd-sized mathematical signs with bits of lead and cardboard, we struggled cheerfully and uncomplainingly, and what a struggle there was, dear brothers, to make a go of the point system.

Now there is offered an advance of no small moment in the line of justification with hot metal.

The same old objection comes up. It is good for some things but is not suitable for our line of work. Our line of work demands that we shall give space to large racks and cabinets to carry furniture and quotations, etc. It takes time to put these justifiers in place and justify them, and after the job is run to take them out and place them in their respective places. And there is hardly ever enough of them for our needs. They cost about 40 cents a pound anyway.

In the hellbox lie potentialities at 7 or 8 cents a pound. Conkey's justifier brings all things justifiable to a minimum of cost.

Why should I pay the price asked for a justifier when justification with hot metal has been used many times in the past? I can rig up a square on the stone and justify my stuff with hot metal if I want to, can't I?

Surely you can, if you want to take the time to do it. But the time you take in rigging up something for hot justification might be just as well employed in justifying in the way you are seeking to avoid. The machine for hot metal justification insures rapidity in make-up. The gages are set accurately and absolutely. The hot metal fills the spaces in every crevice and angle. Its utility is limited only by the ingenuity of the operator.

The first year it costs approximately \$2 a day to pay for it, and it saves time, money and worry right along.

There is ample proof and ample opportunity to test the truth of this. We refer you to the advertising pages where Conkey's justifier is illustrated.

Remember that the longer you delay investigation the more you are losing. The Conkey justifier is the warmest proposition that has been offered to the printing trade in years.

BOOK REVIEW.

"Practical Typography."

In "Practical Typography," the author, Mr. George E. McClellan, has prepared a series of exercises explaining and illustrating the methods used in correct composition. Commencing with the learning of the case, the student is carried through the various steps of spacing, type arrangement, etc. The book is intended not only for printers and apprentices, but for instructors in printing classes, and is arranged in loose-leaf form so that the various exercises may be removed for use. It is published by The Manual Arts Press, Peoria, Illinois, at \$1.50, and may be ordered through The Inland Printer.

"Letters that Make Good."

The title chosen for one of the most ambitious and beautifully executed compendiums of business-letter writing is expressive of its character. Of course that is what the title is for. But it is not English. It is American. If a living language modifies and changes to suit the needs of the people, and we know that many English words have reversed their meanings by that process, who shall say that the locution "letters that make good," is bad English, when it is presented on the title-page of a sumptuous volume, with the portraits of authors and business authorities, advertising men, etc., set forth in all the glory of fine half-tone etchings on heavy, coated stock? If such authorities in the business of buying and selling and advertising and bartering say "Letters That Make Good" is good English, it is good English even if it ain't. But why is it that business literature must resort to violations of accepted usage in order to gain force and expressiveness? We suspect that it is because the stores of English diction are not known, the beauty of the structure of good English not understood, and the power of its simplicity and directness underestimated.

"Letters That Make Good" is a ready-reference book of letter-forms, selected from a great variety of sources. It is beautifully printed, the letters being faithful reproductions of the typewritten originals, and the letter-heads admirable and suggestive specimens of typography.

A distinguished corps of successful business men give the weight of their success to unqualified approval of the compilation, for it is a compilation of letters which have achieved success — in sales and dollars.

We make this review from the handsome prospectus of the book, solely for the information of our readers, any of whom will doubtless receive one of these prospectuses and other particulars on application to the publishers, the American Business Book Company, Boston, Massachusetts. The price of "Letters That Make Good" is \$5, postpaid.

THE INLAND PRINTER | WANT ADVERTISEMENTS

A. H. McQuilkin, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square

Vol. 52. NOVEMBER, 1913.

No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 Cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novel-ties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil hon-estly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for adver-

THE INLAND PRINTER reserves the right to reject any advertisement

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., OF THE INLAND PRINTER, CHICAGO, ILL.

Published in compliance with Act of Congress, August 24, 1912.

Ed tor — ALBERT H. McQUILKIN, La Grange, Illinois.

Managing Editor — ALBERT H. McQUILKIN, La Grange, Illinois.

Business Manager — W. B. PRESCOTT, Chicago, Illinois.

Publisher — THE INLAND PRINTER COMPANY, Inc., 632 Sherman st., Chicago.

Owners — ESTATE OF HENRY O. SHEPARD, DECEASED, 632 Sherman st., Chicago.

No bonds or mortgages outstanding.

(Signed) W. B. PRESCOTT, Business Manager.

Sworn to and subscribed before me this 27th day of September, 1913.

[SEAL]

Notary Public.

My commission expires February, 1916.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.

ROOKS

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body type, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6% by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING—A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

FOR SALE at a bargain, small job-printing plant in the best town in West Virginia; well-established, paying business, complete equipment; buyer can make good money; reason for selling, one of the partners owning plant failed in another line of business, and plant has to be disposed of in order to get his share in money to satisfy his creditors. Apply to ALBERT L. LOHM, Attorney, Clarksburg, West Virginia.

FOR SALE—Good newspaper and job office in central Saskatchewan town; plant in first-class condition, practically new; will sell building, lot and plant complete for \$5,000; terms, one-third cash, balance two years, with interest; good advertising patronage. For further particulars, write MILLER & RICHARD, 123 Princess st., Winnipeg, Man.

JOB-PRINTING PLANT FOR SALE, in good manufacturing town not far from Chicago; 2 fine cylinder presses, 2 jobbers, folder, power cutter, and bindery; lots of type, also linotype composition; will sell all or part interest on easy terms; owner wishes to devote entire time to daily newspaper. M 507.

FOR SALE - Neat, well-selected commercial job-office in city of 12,000 on Florida east coast, catering to office and society stationery, executing high-grade work; nicely located; cheap rent; electric power; fine chance for compositor and pressman to form partnership; no debts; everything clear; other interests demand attention. M 444.

GERMAN INCORPORATED COMPANY takes agency or manufacture of American patented or other machines and apparatus for the European market. DEUTSCHE MASCHINEN & PAPIER INDUSTRIE WERKE, 93-95 Luctzener Strasse, Leipsic, Germany.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

FOR SALE — 32-inch Hickok, and 36-inch paper-ruling machines, in good condition, with strikers attached; price, \$110 each; f.o.b. Lockport. Particulars, A. J. LAUX & CO., Lockport, N. Y.

Megill's Patent SPRING TONGUE GAUGE PINS \$1.20 per doz, with extra tongues



MEGILL'S PATENT

Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only

E. L. MEGILL, Pat. and Mfr. e Street NEW YORK
From us or your dealer. Free booklets. 60 Duane Street

Megill's Patent DOUBLE-GRIP GAUGES \$1.25 set of 3 with extra tongues



FOR SALE — One 10 by 15 inch and 8 by 12 inch Chandler & Price job presses; one Roth steel-die embossing press; one 18-inch Fuchs & Lang pebbling machine; one 14 by 18 inch Fuchs & Lang pronzing machine; one No. 00, 4-roller, 2-revolution Miehle, 39 by 55 inch bed; one No. 00000, 4-roller, 2-revolution Miehle, 42 by 64 inch bed; one Latham automatic numbering machine; one style 7 by 11 Singer sewing machine on 42-inch by 6-foot 6-inch table; one 30-inch wide Burton's rotary Pecrless perforator; one 44 by 44 inch Holyoke paper cutter; one 21 by 29 inch — 40 by 60 inch Brown folding machine; one No. 4 New Jersey wire-stitching machine with flat table; one No. 2 New Jersey wire-stitching machine with saddle table; one 28-inch wide power multiple Rosback punching machine; one 38 by 38 inch Seybold Twentieth Century cutter; one 3 by 6 inch to 12 by 18 inch Seybold Twentieth Century cutter; one 3 by 44 inch Fuchs & Lang cylinder bronzing machine; all these machines are in first-class condition. GREELEY PRINTERY, 8t. Louis, Mo.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines. casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

REBUILT, absolute guarantee — Cottrell, 2-rev., 33 by 46; Campbell pony, 2-rev., 23 by 30, front fly, cylinder trip; Whitlock, 2-rev., 39 by 52, 4-roller, front fly; Hoe stop, 29 by 42; drum cylinders and job presses, all sizes; paper cutters, 23 to 48 inch; wire-stitching, perforating, slitting, scoring, bronzing, punching machines; send for illustrated list. RICHARD PRESTON, 167 E. Oliver, Boston.

REBUILT — Guaranteed satisfactory to purchaser — Huber four-roller, 46 by 60 bed, \$1,100; 37 by 52 bed, \$1,000; Campbell job and book presses, 41 by 60 bed, \$700; 37 by 52 bed, \$650; 34 by 50 bed, \$500; 6.b. New York. C. FRANK BOUGHTON, SUCCESSOR TO VAN ALLENS & BOUGHTON, 17-23 Rose st., New York city.

FOR SALE—SEYBOLD FOLDING MACHINE, 33 by 44; will fold any regular right angle, 12, 16, 24 or 32 pages, from sheet 28 by 42 inches down; make us an offer; in good working order. SEEMAN & PETERS, Saginaw, Mich.

FOR SALE — 12 by 18 Prouty press; 11 by 16 Peerless press; 4 by 6 Victor steel die embossing press; one 30-inch punching machine; two 18-inch punching machines. H. HAMMAR MFG. CO., 17 S. Market st., Chicago.

FOR SALE — Latham punching machine in good condition, with ten dies; cost new 4 years ago, \$300; selling price, \$125, f.o.b. Racine, Wis. Write THE JOURNAL PRINTING CO.

FOR SALE — BOSTON STITCHER, No. 3, stitches from two sheets to % inch, first-class condition, at an attractive price. F. P. HOLLAR & SON, Sioux City, Iowa.

FOR SALE, CHEAP—One 32 by 48 inch Emmerich & Vonderlehr bronzing machine, also a 36 by 48 inch Fuchs & Lang Century bronzing machine. M 518.

FOR SALE — Nearly new 10 by 15 Colt's Armory press, nothing broken, chases, friction drive, \$135 f.o.b. P. O. BOX 465, Pawhuska, Okla.

LINOTYPE, CANADIAN MODEL No. 3, with extra magazine, two molds, four fonts of two-letter matrices and extra sorts; good condition. IMPERIAL PUBLISHING CO., LTD., Halifax, N. S., Canada.

LINOTYPES FOR SALE—3 Canadian machines; 2 Model 1; 1 Model 3; good condition, all fully equipped with matrices, liners and blades. McALPINE PUB. CO., Halifax, N. S., Canada.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPE-WRITER COMPANY (est. 1908), Berkeley, Cal.

FOR SALE — 3 Williams web feeders for platen printing presses; were never in use and can be bought cheap. DIETZ MACHINE WORKS, 126 W. Fontaine st., Philadelphia, Pa.

LINOTYPE MODEL 3; excellent condition, with one extra magazine, two sets of matrices, liners and ejector blades. EDDY-PRESS CORPORATION, Cumberland, Md.

FOR SALE—Two Model 3 Canadian linotypes, with very complete assortment matrices; plant in excellent condition. BARNES & CO., St. John, N. B., Canada.

LINOTYPE — Model 2, complete with motor, magazine, matrices, liners and blades. SPRINGFIELD PRINTING & BINDING CO., Springfield, Mass.

FOR SALE — Latest model Autopress, practically new; lack of work cause for selling. STUEBE BINDING & PRINTING CO., Green Bay, Wis.

FOR SALE — Roth electric motor, with rheostat; half-horse, high-power direct current; price, \$40. WILLIAM GROW, Clarksburg.

BABCOCK PRESS, No. 43 Optimus, 3-roller, bed 28 by 41, matter 23 by 37, direct electrically driven, 3 years old; liberal terms. M 517,

LINOTYPES — 2 Model No. 1, good condition; each equipped with two sets of German matrices. THE ABENDPOST CO., Chicago, Ill.

FOR SALE—Pair of 9%-inch diameter calender rolls, 30 inches between journals. S. BARBER, 2812 Wabash av., Chicago.

LINOTYPE — Model No. 2, with 16 sets of matrices. THE CARGILL COMPANY, Grand Rapids, Mich.

LINOTYPE — Model 1, with one magazine and one font of matrices. THE J. B. SAVAGE CO., Cleveland, Ohio.

LINOTYPE — 4 Model No. 3, with 22 fonts of matrices. THOS. P. HENRY LINOTYPING CO., Detroit, Mich.

LINOTYPE — Model 8, with three fonts of matrices; in use only one year. LANCASTER INTELLIGENCER, Lancaster, Pa.

LINOTYPE — Model 5, with 5 magazines, 7 sets matrices: good supply of sorts, liners and blades. H. W. KINGSTON CO., St. Paul, Minn. OR SALE—One Canadian linotype, No. M-3204, in good condition. SYDNEY POST PUBLISHING CO., Sydney, N. S.

FOR SALE CHEAP — All-size Scott rotary press in good condition. GREELEY PRINTERY, St. Louis, Mo.

LINOTYPE FOR SALE — Canadian Model 1. J. J. HARPELL, Board of Trade bldg., Montreal, Quebec.

LINOTYPE — Model 5, with one set of matrices. L'ACTION SOCI-ALE, Quebec, Que., Canada.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, \$5.

HELP WANTED.

JOB PRINTER — Must be first-class, having good taste and fair speed; office in Cincinnati; will pay good salary. M 263.

WANTED — First-class English-German job compositor; steady job. M 504.

PHOTOENGRAVERS, wood engravers, artists, who want open-shop-positions in best shops in country, write to EMPLOYING PHOTO-ENGRAVERS ASSOCIATION, 1292 Citizens bldgx, Cleveland, Ohio.

WANTED—Foreman in printing-house in Philadelphia; applicant must be man of good experience and ability, with sufficient basic knowledge of his work to maintain high standard and efficiency in department; must understand how to meet and handle men of various grades and be a good mixer; the equipment consists of 25 Gordon presses, 7 cylinder and other presses; a man capable of developing highest efficiency from this machinery and who has the capacity and capability of keeping up with the requirements of the department, will be offered permanent employment and advancement; state what salary expected; all communications will be regarded as strictly confidential. Address GENERAL REPORTING COMPANY, 119 S. Fourth st., Philadelphia, Pa.

WORKING FOREMAN WANTED in printing department of small country daily; must be fast workman, with some style; good position, with chance for advancement. M 508.

OSWEGO

Exclusively Cutting Machines

> OSWEGO, N. Y. Write

Salesmer

TRAVELING SALESMAN WANTED—A large manufacturing concern in the Middle States is considering the advisability of adding "METAL PRINTERS' FURNITURE EQUIPMENT" to its present line of products; with that object in view we desire to get in touch with a first-class man who thoroughly understands and can go out and sell "METAL PRINTERS' FURNITURE EQUIPMENT"; all answers will be considered strictly confidential and should state present connections, salary, age and salary expectations for making a change. M 513.

WANTED — Printing-ink salesman with experience and a good trade in Missouri, Arkansas, northern Texas, Oklahoma, Kansas and Nebraska; if applicant can not prove that he can sell printing ink he need not apply. M 501.

WANTED SALESMAN—A good job-printing salesman; one who can figure on all classes of work; must be reliable; good position for the right man. Apply to THE ALVORD & PETERS CO., Sandusky, Ohio.

Superintendents.

WANTED — Experienced man for superintendent and foreman composing-room; high-class commercial and book work; union; sobriety required; permanent position; southern city, 50,000. M 520.

LINOTYPE LOCATION WANTED.

TWO FIRST-CLASS, LIVE MACHINIST-OPERATORS WILL IN-STALL LINOTYPE IN ANY OFFICE GUARANTEEING 500,000 EMS PER WEEK OR OVER, OR WOULD CONTRACT WITH PRINTERS TO DELIVER THE ABOVE AMOUNT. M 519.

MISCELLANEOUS.

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THOROUGHLY EXPERIENCED BOOKBINDER, with a wide knowledge of loose-leaf system, and capable of taking charge of bindery, desires position in some California town. ALBERT STABLER, North Lonsdale P. O., North Vancouver, B. C.

SITUATION WANTED—Bindery foreman; practical bookbinder; acquainted with all kinds of work; pamphlets, ruling, blank books, leather and cloth work. M 516

BINDERY FOREMAN, practical man, competent in all branches, A-1 executive, strictly reliable, wants position with larger printing house. M 165.

SITUATION WANTED by all-around bookbinder wishing a change; capable of taking charge. M 515.

Compositors.

COMPOSITOR — Straight, job, tabular, etc., wishes steady employment anywhere, with reliable firm only: references exchanged. Address EDWARD W. LLOYD, care Germania Hotel, 81 Bowery st., Suite 86, New York, N. Y.

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CUTTER, with 2 years' experience in general jobwork, desires position in printed book shop. ARTHUR CONN, 1104 Washington st., Williamsport, Pa.

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FOREMAN—Young man, 27, with thirteen years' experience on the best class of work, such as catalogues, jobwork, ads., newspaper work, make-up, etc.; one who knows all the details of the composing-room; a position in a union shop in the country or small town in New England preferred. M 509.

SITUATION WANTED BY PRACTICAL PRINTER, 20 years' experience as foreman, superintendent and manager of job and newspaper plants; careful estimator and uses cost system; now employed, but would like position in or near San Francisco. M 497.

PRACTICAL FOREMAN desires position as desk foreman with first-class concern; twelve years' experience in high-grade work; strictly reliable, with good organizing abilities. M 465.

WANTED — Position by first-class, experienced composing-room foreman, familiar with the production of first-class work; 35 years old; sober and reliable; Middle West preferred. M 460.

PRINTER — Young man, 28, as working foreman, who thoroughly understands everything in printing, wants position in job or private shop; well experienced in office, composition, stock, presses; reliable. M 167.

WANTED — Position as foreman of printing plant; thorough knowledge of the business, shop and office experience; non-union; references. M 477.

Miscellaneous.

AD. WRITER, machinist-operator, printer, experience reporting and editing, wants place with future; would invest. EVERETT MOORE, Bowling Green, Mo.

Machinists and Operators.

MONOTYPE OPERATOR, expert on tabular and intricate work, especially tariff, desires to make change; age 40; married; union; will not consider "slop" job nor small fry, but willing to correspond with a concern that wants a man who knows how to handle a piece of copy from the rough to the press; was considered first-class hand man and can do anything on a machine that's required or necessary.

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POSITION WANTED in editorial department by former managing editor. Address C. R. REID, 414 S. Fountain, Springfield, Ohio.

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SITUATION WANTED by a commercial photographer to take full charge of a commercial studio; can do everything in the line of commercial photographing; have 20 years' experience. M 442.

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NEWSPAPER PRESSMAN of 6 years' experience on web presses and who can operate Duplex flatbed or Goss stereotype presses desires position in either Ohio or western Pennsylvania. SAMUEL O. BOR-ROR, General Delivery, Pittsburgh, Pa.

SITUATION WANTED by progressive cylinder pressman with 12 years' experience; 3 years' experience as foreman of medium-sized pressrooms; union; married. M 514.

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EXPERIENCED POWER PRESSMAN and plate printer wishes to hear from a reliable concern who can offer a steady position; references furnished. M 506.

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WANTED — Monotype outfit; one or two easters, two or three keyboards, and a sort easter with job and low quads, molds, ingot caster, etc., for spot cash; rock-bottom price and full description and condition in letter. M 119.

WANTED — Linotype machine; need twelve machines at once; can use some of each model, prefer Models 3, 5 or 8; state reason for selling and general condition and equipment. M 120.

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WANTED — A Colt's Armory printing press in good condition. F. E. MASON & SON, Batavia, N. Y.

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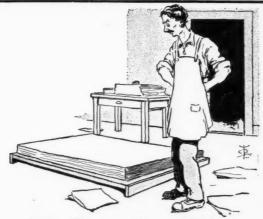
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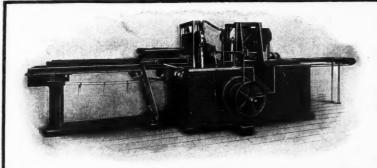
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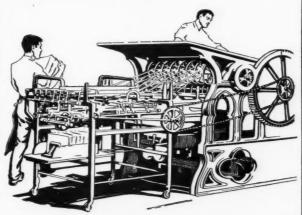
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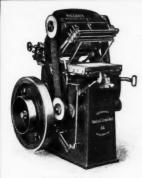
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is a fine, big, busy magazine working for advertisers and printers. It tells printers how they may serve advertisers, it demonstrates to advertisers how the printer can make advertising 100% efficient. No magazine is doing more to bring printers and advertisers to a common, profitable ground. Full of pictures, mostly in color. Departments of design and engraving contain money-making ideas for you.

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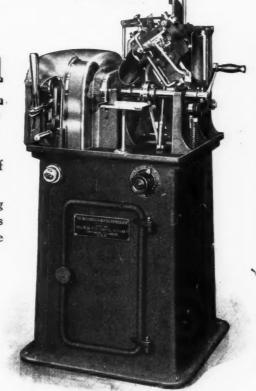
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at half the foundry cost - all items of production included.

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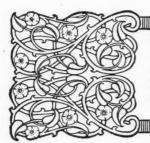
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solicit your patronage on the basis that they can serve you at the right price and fill your orders quickly. This Directory is in the interest of Printers' Supply Houses, Paper Dealers, Engravers, Electrotypers, Lithographers, Linotype and Monotype Composition, Motor Power and Secondhand Machinery, etc.



Subscribers will find this Directory a great convenience in placing orders with near-by dealers. Should any article be desired not herein advertised, The Inland Printer will be pleased to furnish special information or advise manufacturers of such requirements.

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301/2 West Bay St., Jacksonville, Fla.

Bond and writing papers of all grades, Shipping tags, envelopes, cardboards, etc Agents: Jaenecke Printing Inks.

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are specified by the largest and best known printers and electrotypers

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WM-FREUND & SONS

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Specialties: Lead mold steel-face electrotypes; color plates in Ben Day process; color plates in quadruple-color process, color plates in quadruple-tolor process. Artists and designers for illustrations and covers. Half-tones and zinc etchings of quality. Correspondence solicited. Mendelson Bros. Paper Stock Co.

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A patented and convenient portable truck for handling of large forms to prevent risk of piling

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of special machinery for printing and producing of special machinety so, paper products.

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Machinery and Supplies for Printers, Electro-typers, Stereotypers and Photoengravers.

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We will set and make up all kinds of composiwill handle the job too large for your compo-ing-room at a profit to you.



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First-class Workmanship

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I F your plant is running fiftyfour hours a week, or forty-eight hours a week, we can cut the time of figuring your pay-roll to the minimum, and greatly lessen the liability to error.

Nine-Hour-a-Day Wage Calculator

shows the amount for every quarter-hour from one-quarter hour to a full week of fifty-four hours, calculated for each quarter dollar of wages from \$1.00 to \$25.00 a week.

PRICE \$3.00

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shows the amount for every quarter hour from one-quarter hour to a full week of forty-eight hours and up to seventy hours, calculated for each half dollar of wages from \$3.00 to \$25.00 a week, and every dollar to \$40.00 a week.

PRICE \$4.00

Either book will save its cost in figuring one pay-roll

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The Inland Printer Co.

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FOLDWELL ENAMEL

The Paper You Have Wanted Every Day in Business

Foldwell makes your work worth the price you charge. Cracked paper, uneven foldings and saw-tooth edges do not represent your work or your customers' product.

> Send for the Foldwell Giant Appeal

It proves that Foldwell will not crack and that the printing qualities are unsurpassed.

All standard sizes and weights—three sizes in light and heavy covers.

CHICAGO PAPER CO.

Fifth Avenue and Polk Street

Chicago, Ill.



Patented July, 1912
The Upright System

— Speaking about economy, did you ever stop to think how much saving you could realize by the use of

Uprightgrain Sectional Bases?

Then, again, how about the great time-saving to be enjoyed by the installation of the

Hoge Hook System?



Patented April, 1911 Hoge Hook

Write for special introductory prices

Uprightgrain Printing Base Co.

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Be a Manufacturer of Advertising Specialties

\$150 WILL START YOU



With our machinery and supplies you can produce the leading celluloid specialties.



The benefits of our years of experience go with each outfit.

Any printer can do this work.







The Parisian Foot Power Button Machine



Can Be Operated By Any 16 Year Old Boy or Girl







Every business is a possible customer for novelties made on our machines, such as Buttons, Pocket Mirrors (round, oval or square), Paper Clips, Watch Fobs, Tape Measures, Match Boxes, Paper Weights, Hand Mirrors, Baseball Novelties, Badges, Whistles, Daters, Pincushions, etc., etc.







Write us now



Parisian Novelty Co.

Makers of Machinery and Supplies for the Production of Celluloid Advertising Specialties





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ONDITIONS have made obsolete the old notion that the only place to learn a trade is in the workshop. The dilettante theory that a trade can be satisfactorily learned outside a shop is also conceded to be a fallacy. The modern and proved method is that shop experi-

ence should be supplemented by outside studies which treat of principles and theories which can not be exploited in the rush of short-hour workdays.

THE I. T. U. COURSE

not only provides the cultural education, but the lessons are so arranged that the principles taught are applied to every-day work and the result examined and criticized by the instruction department. Though preferable, type is not necessary; pen and pencil sketches will do.

Our letters of advice and criticism to each student of the Course run from fifteen to twenty thousand words, according to the needs of the student.

This Course gives compositors an opportunity to acquire a working knowledge of display typography, in which comparatively few boys receive satisfactory training in the office.

The instruction is given by The Inland Printer staff, and the Course is endowed by the International Typographical Union, so the fee is as nearly as possible the cost of tuition.

Terms—\$23 cash, and \$25 if taken on the instalment plan of \$2 down and \$1 a week till paid. The Typographical Union gives a rebate or prize of at least \$5 to each student who finishes the Course.

Further particulars cheerfully given on receipt of a postal card inquiry

the i.t.u.commission

632 South Sherman Street, Chicago, Ill. ◆Printing ◆Advertising ◆Engraving◆日

An Exposition of Printed and Lithographed Productions

BY HARRY A. COCHRANE

I T is agreed that the year 1913 saw in New York the greatest printing machinery exposition ever held on the Western World. There were many doubters when the idea was first proposed, especially when it was noted that it was scaled on such comprehensive lines. Already sufficient contracts have been signed to make certain that the 1914 exposition will be greater in every way than that of 1913.

It has been my aim and ambition from the time I took up the matter of advertising the great printing industry and its products to this country to develop something more than a printing machinery exposition. I want in addition a printing exposition—one which will show materials, processes and the latest in the completed product—an exposition to which the buyers of printing and lithographing will come each year, as well as the printers and publishers of the country.

The scope of the 1914 Exposition will therefore be greatly extended. The exhibition of printing will be complete and the showings will be displayed by printers and lithographers located in all sections of the country. At a cost which only

covers my expense, provision has been made for printers and lithographers to show their product.

Awards of merit will be granted to those printing and lithographing establishments whose entries secure the favorable decision of a competent Jury of Awards. This Jury has been selected with great care and the members of it carry weight in the trade.

In this day of advertising these certificates of merit should be of immense value to the winners. The opportunity to attract new customers through the display of a house's printing is also apparent.

house's printing is also apparent.
BESIDES THE SHOWING
OF PRINTING AND LITHOGRAPHY, THERE WILL BE A
LARGE SHOWING BY PAPER MANUFACTURERS
AND DISTRIBUTORS OF
THEIR LINES.

THE ADVERTISING CLUBS AND AGENCIES WILL ALSO BE INVITED TO PARTICIPATE IN THIS COMING AFFAIR.

Printers and lithographers and paper manufacturers and distributors are now reserving spaces, the plan meeting with universal approval.

Information as to sizes of spaces, location and the cost can be secured by writing to the National Printing, Lithographing, Paper Advertising and Allied Trades Exposition, Fifth Avenue Building (Broadway and 23d Street), New York City. Harry A. Cochrane, President. Telephone Gramercy 724.

Briticotoping

A Body of Executives—

proprietors, managers, superintendents—controlling the purchases of eighty per cent of the printing and publishing plants of Canada, who will spend two and one-quarter millions within the next year on Americanmade type and printing machinery alone.

Let them know the value of your product through their home trade paper—PRINTER & PUBLISHER.

The rates for advertising space are probably more moderate than you imagine. Send for rate card to-day.

Printer & Publisher

143 University Avenue

Toronto

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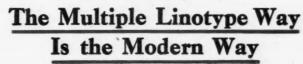
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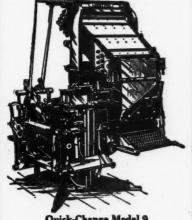
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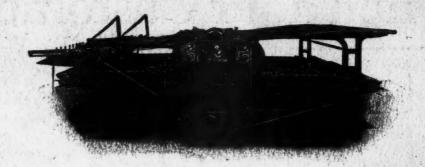
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